No.13
vol.6

METAL HAMMER

SEPTEMBER 1991
FINLAND 600-296-91-13
EUROPE'S BIGGEST SELLING HARD ROCK MAGAZINE

The Video-Magazine
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UP'N'DOWN'N'DALLAS

MÖTLEY CRÜE
DECADENTLY YOURS

EUROPE
OUT OF PRISON

Operation Rock'n'Roll
ALICE'N'ROB'N'LEMMY'N'ALL

POSTERS
ZZ TOP
CLASH of the TITANS
NUNO BETTENCOURT

METALLICA
THE SANDMEN COMETH

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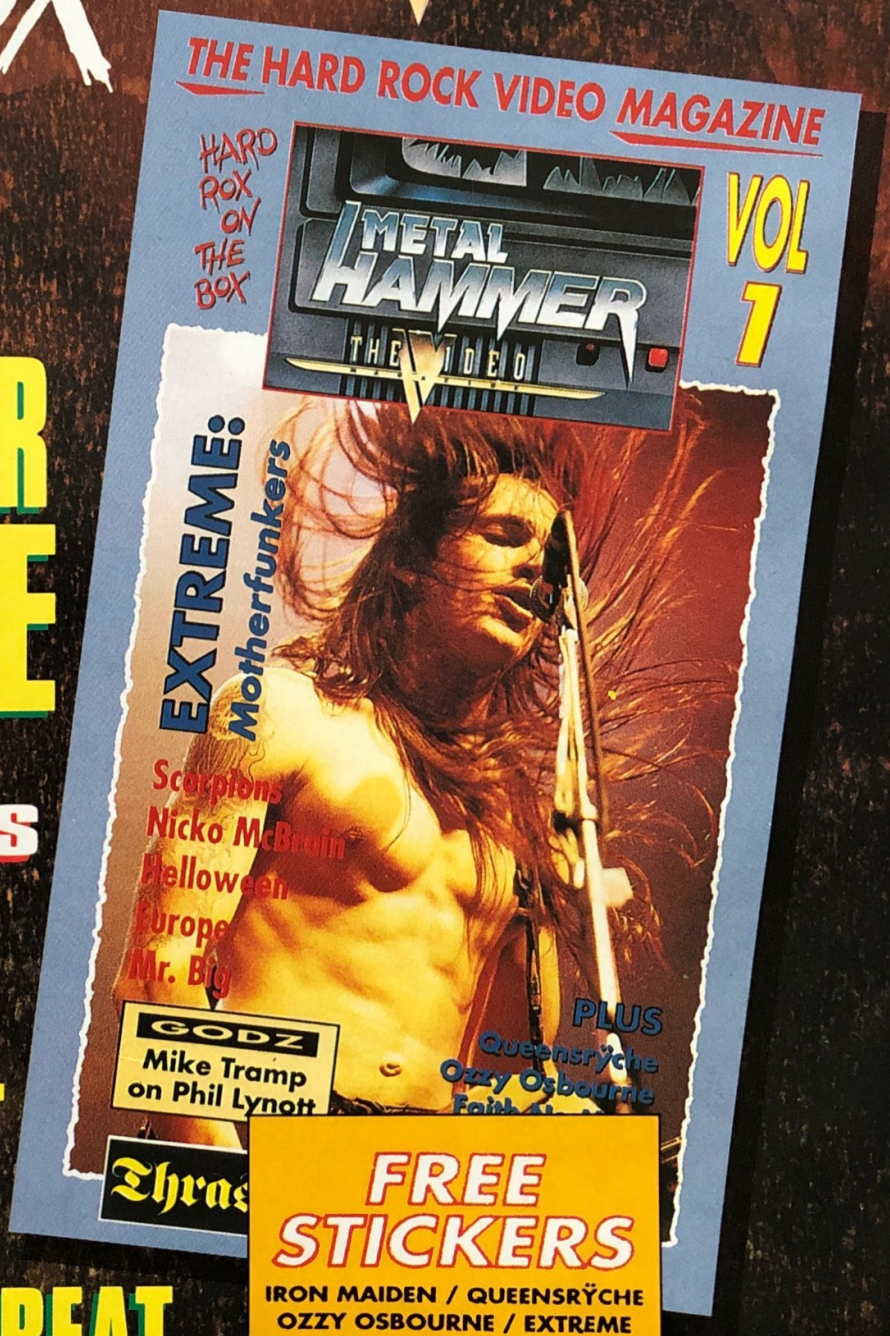

ON SEPTEMBER NINE

INTERVIEWS WITH THE GREAT, NEAR-GREAT AND WANNABE-GREAT

FREE STICKERS
IRON MAIDEN / QUEENSRŸCHE
OZZY OSBOURNE / EXTREME
HARD ROX ON THE BOX

THE ULTIMATE VIDEO MAGAZINE

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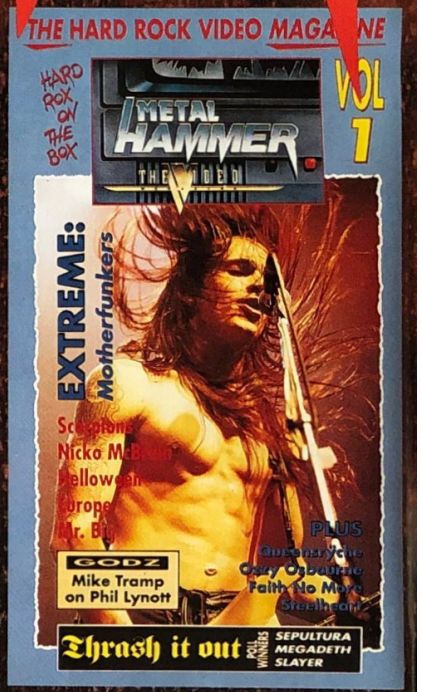
FROM THE MAKERS OF METAL HAMMER

THE WORLD'S MOST POPULAR HARD ROCK MAGAZINE

MADE IN BRITAIN FOR BRITISH ROCK FANS!

METAL HAMMER THE VIDEO MAGAZINE



INTERVIEWS:

EXTREME'S NUNO BETTENCOURT LECTURES GUNS N' ROSES / IRON MAIDEN'S NICKO McBRAIN IS LET LOOSE IN A DRUM STORE / MR BIG GO DOWN ON THE FARM / HELLOWEEN SPEAK ABOUT THEIR "PROBLEMS" / F.E.W. ON SANDWICH-MAKING / QUEENSRYCHE'S GEOFF TATE ON SONG WRITING

HARD FAX: SHORT, SHARP SHOCKS FROM SLAUGHTER / FAITH NO MORE / DARE / EUROPE/ BONHAM / JUNKYARD / DREAD ZEPPELIN / WINGER / GUN

PLUS FREE STICKERS

THRASH IT OUT:

SPEED KILLS WITH SLAYER / MEGADETH / SEPULTURA

UK ROX: A TRIP THROUGH GLASGOW WITH THE ALMIGHTY

GODZ: WHITE LION'S MIKE TRAMP CANONISES THIN LIZZY'S PHIL LYNOTT

WATCH THIS SPACE: ROADHOUSE / STEELHEART

GIANTS OF ROCK: TWENTY YEARS ON WITH SCORPIONS

THE FINAL WORD:

OZZY OSBOURNE ON THE JOYS OF PARENTHOOD!

PRODUCED BY PMI & ROCK TEAM

PMI

HARD ROX ON THE BOX

THE ULTIMATE VIDEO MAGAZINE

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The word is...

A lot of people seem to think that the phrase 'British Rock' is something to be found in archaeological digs. 'American Rock' - ah now, that spells pzazz! Youth gone wild! Lights! Cameras! Action! But the fact is that, amongst the hundred or so new Stateside bands that arrive here every year, there are very few with any BALLS. And yet, however much we slag 'em off (Gor blimey, not another buncha bleedin' yankee wkers...), we're oh so easily seduced by the saccharin smiles, the chest wigs, the - TWANG. At the mere sound of a silken trans-atlantic lilt ("Yo! dudes, how ya doin'?! Bodacious!") British girlies will throw caution to the wind, and other things too... A case of 'Overpaid, oversexed - and over 'ere'**

This is all very amusing, but it has its more serious side. This kind of behaviour can severely undermine the confidence of our industrious British bands. Some stick by their guns, determined to stay with the good ol' traditional formula that started the whole rock 'n' roll ball rolling in the first place. But some choose to grab ahold of that Great American Dream and become 'honorary yanks'. If you're American, fine. If you're not, don't pretend to be. There are enough of 'em out there as it is! And as for you lot: give our Brit Rockers the kind of support our football teams get!

Pippa Lang
Reviews Editor

THE CHARTS IN FIFTEEN LINES

ALBUMS
1. VAN HALEN - For Unlawful Carnal Knowledge (Warner Bros)
2. ALICE COOPER - Hey Stoopid (Epic)
3. EXTREME - Pornograffitti (A&M)
4. BADLANDS - Voodoo Highway (Atlantic)
5. SKID ROW - Slave To The Grind (Atlantic)

SINGLES
1. ANTHRAX & CHUCK D - Bring The Noise (Island)
2. GUNS N' ROSES - You Could Be Mine (Geffen)
3. EXTREME - Get The Funk Out (A&M)
4. ALICE COOPER - Hey Stoopid (Epic)
5. ALMIGHTY - Little Lost Sometimes (Polydor)

VIDEOS
1. ALICE COOPER - Prime Cuts (Castle Music Pictures)
2. BON JOVI - Slippery When Wet (4 Front/Polygram Video)
3. MEGADETH - Rusted Pieces (PMI)
4. STATUS QUO - Anniversary Waltz (Castle Music)
5. STATUS QUO - Rocking All Over The Years (4 Front/ Polygram Video)

Research carried out through independent Rock shops.

● Long-gone IRON MAIDEN vocalist PAUL DI'ANNO has formed yet another band. After Di'Anno, Lonewolf and Battlezone, Paul's latest outfit has the strangely familiar moniker KILLERS which was, of course, the title of Iron Maiden's second album. To compound this coincidence, a lad by the name of Nick Burr is playing guitar for the band. Any relation to ex-Maiden drummer Clive Burr?
The rest of the line-up comprises Cliff Evans (guitar), Gavin Cooper (bass) and Steve Hopgood (drums). Killers have put together a ten-song album which is said to be along the lines of the NWOBHM style of metal, but also includes a cover of T-Rex's 'Children Of The Revolution' and 'Remember Tomorrow', the early Iron Maiden classic.
The album, recorded in Vermont and New York, should be released before the end of the year to coincide with a Japanese tour.

● After years of badmouthing fellow band members and telling the world he was forming a band with Jeff Beck and John Entwistle, KEVIN DUBROW has succumbed to temptation and reformed QUIET RIOT. Joining him in this project is the group's founding guitarist Carlos Cavazo, as well as newly-recruited bassist Kenny Hillary and drummer Pat Ashby. Industry insiders are sceptical about the union. Said one: "DuBrow's mouth destroyed the band the first time around by badmouthing everybody in the industry. No doubt the Mouth That Roared will again insert his foot where his brain should be." At the moment, the band have only drawn record deals in Central and South America.

5 THINGS YOU WILL NEVER HERE BRUCE DICKINSON SAY...

1. "Fencing is for faggots"
2. "I did shave this morning - honest!"
3. "No, my first job wasn't in a PG Tips commercial..."
4. "I'm totally against the use of tight trousers to show off one's physique"
5. "I'm not middle-class trying to be working-class, honest guv..."

MOTÖRMOUTH

"The difference between younger bands and Aerosmith is that they're into jerking off and we're into f**king."
(Steven Tyler, Aerosmith)

I've always based my career on the theory 'Let's put some feathers in our hair and go raid the next village'. You can't do that unless you have fresh villagers to terrorise."
(Dave Lee Roth)

"Without me, you'd be the Bay City Rollers..."
(Enuff Z'nuff guitarist Derek Frigo to Chip Z'nuff)

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SEPTEMBER '91

COVER
Metallica
(Pic: R. Halfin)

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How much more black could it get? Well, none more black. Metallica go understated whilst the music is propagated. We ain't talking about the Shangri Lars here **14**

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THE CONTEST OF THE YEAR.
30 prizes; 50 of 'em seriously mega.
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PIC: LYNN MCAFFEE/Photofeatures

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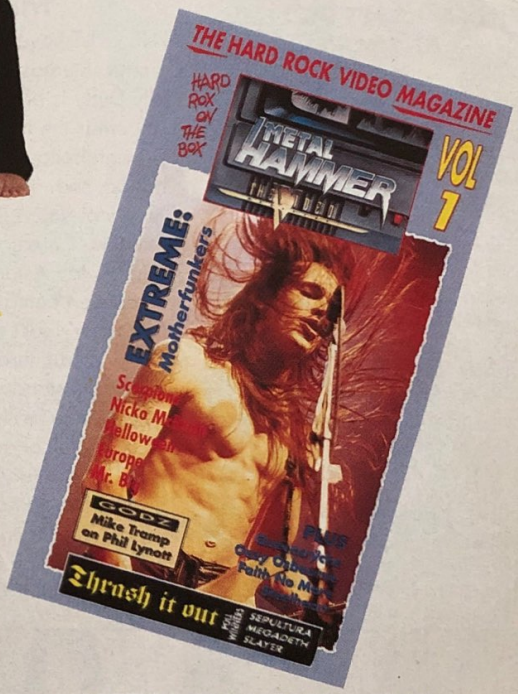

METAL HAMMER - THE VIDEO MAGAZINE

At last, the ultimate video magazine. Where others have tried and failed, Metal Hammer have produced the definitive, the only, the video magazine where Hard Rox On The Box. For a full preview turn to..... 27

POSTERS:

ZZ Top (Pic: D.O'Regan)
Clash Of The Titans (Pic: G.Ambo)
Nuno Bettencourt (Pic: M. Bussmann)

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HARD FAX

MASTER OF CEREMONIES

THE CULT have completed their new album 'Ceremony' at Music Grinder Studios in Los Angeles with producer Ritchie Zito. Guitarist Billy Duffy is brimming with confidence about the new opus: "This album is the most groove-oriented record we've made. It's very relevant, because a lot of rock music has lost its sexy groove at the bottom end. 'Ceremony' is a darker album musically and slightly mystical and a little weirder. It's the most dynamic Cult album."

The title 'Ceremony' follows on from the thematic ideas of 'Sonic Temple'. Ian Astbury explains why: "'Sonic Temple' talked about a concert being a gathering place, not just for entertainment. 'Ceremony' looks at the concert as a ritual space. It's a theme that's run through most of my personal philosophy."

And the standout song for the band?; "'Wild Hearted Son'. It expresses the realisation of being different from the rest of my social group. It's full of angst and contempt, not in an adolescent way, but a proud way. Very peacocky, strutting the tail feathers kind of thing."

The Cult line-up now features former Keith Richards bassist, Charlie Drayton, but the drummer's position is far from filled. Ex-Bryan Adams drummer Mickey Curry was hired for the album, but it's not certain yet whether he will be a permanent member of the band.

DEAN AIN'T DIZZY ANYMORE!

Mention Britny Fox to DEAN DAVIDSON and you'll get a curt reply. If you call him 'Dizzy', you'll probably hear a sharp 'click!' and a dead phone-line. Vocalist Dean dropped the silly nickname along with the glitzy image of Britny Fox - and is now proud to say that his new band, BLACK-EYED SUSAN is everything Britny Fox *wasn't*. That is: rootsy, transient, eclectic - anything goes! The debut Black-Eyed Susan album, 'Electric Rattlebone', was released on 8th July, and will be followed by a European tour before the end of the year.

'Electric Rattlebone' was recorded before the band had a deal: "I decided to do 'Electric Rattlebone' myself without the pressure of a record company looking over my shoulder. As a result, the album was real fun to record, and that feeling came out on the finished product. That, I think, is what attracted Phonogram (and a host of other record companies) to signing us."

GODZ

Blackie Lawless on Pete Townshend

"Pete Townshend has always been a big hero of mine. The guy was a pioneering rock guitarist in The Who's heyday. Not only that but he's a great force in the songwriting field too. There are few songs to beat the impact of 'My Generation'. I've met him too and can honestly say that he was everything I'd expected him to be."

To promote their latest album, 'Hellacious Acres', DANGEROUS TOYS have been giving their favourite music business contacts a most unusual gift. You could say the band have been 'giving them Hell', because the freebie giveaway is a property deed to one square foot of land in the town of Hell, Michigan....

Q A

RUDY SCHENKER
The Scorpions

What are your views on marriage?
It's all down to tax. When you're married, you're in a better tax bracket than if you're single, so marriage is a good idea!

Do you have any phobias?
Yes. Rats!

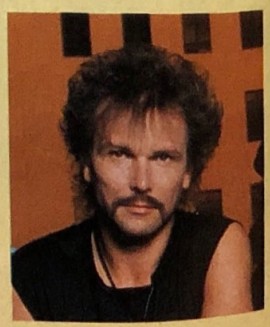
Hobbies?
Driving on the motorway - very fast! It's frustrating in America because you cannot drive over fifty-five miles per hour!

What animals do you have, and what do you think of people's general attitude towards animals?
I have two cats - Bambi and Strolchi ('Rascal' in English!). I love cats, they're very sensitive animals. All animals are like people to me. I wouldn't kill a person, so I wouldn't kill an animal. I have a problem even killing a fly! People's attitudes to other people are bad enough, let alone towards animals...

If you hadn't become a musician, what would you have been instead?
A photographer. The first Scorpions pictures in 1971 were taken by me! I trained for about six months as a photographer, and then quit to concentrate on The Scorpions. I had to make a decision.

When was the last time you wore a suit?
For Herman's wedding. A wedding is the only occasion I'd wear a suit for, and it would have to be a very expensive, well-cut suit!

If you were offered the chance to play any part in any famous movie, what would it be?
The businessman in 'Pretty Woman' - for obvious reasons! You know, Richard Gere has the same birthday as me - 31st August 1948.



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DARE

BLOOD FROM STONE
THE NEW ALBUM

INCLUDES THE SINGLE
WE DON'T NEED A REASON

PRODUCED BY KEITH OLSEN FOR POGOLOGO CORP.

ON TOUR
SEPTEMBER

Tivoli, BUCKLEY: 12
Rock City, LIVERPOOL: 13
Stairways, BIRKENHEAD: 14
Riverside, NEWCASTLE: 15
The Mayfair, GLASGOW: 17
Queens Hall, BRADFORD: 19

20: MANCHESTER, International 2
23: BRISTOL, Bierkeller
24: WOLVERHAMPTON, Wulfren Hall
25: NORWICH, Waterfront
26: CAMBRIDGE, Junction
27: LONDON, Astoria

SPECIAL P.A. AT NOTTINGHAM, ROCK CITY ON FRIDAY, 6TH SEPTEMBER AT 11.30 PM

A&M RECORDS

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HARD FAX

NOO YAWK TAWK

AC/DC BLASTS THE SUMMER

Those 'holier-than-thou' music industry people seldom get worked up over a show these days. But when AC/DC (supported by L.A. Guns) turned up, the jaded industry moguls pricked up their ears and went on the scrounge for tickets. The buzz was on. Even Lars Ulrich mentioned that he was going to check out the band because Metallica would be opening for AC/DC in Europe after the Monsters Of Rock Festival.

While the kids formed a snake-like queue outside Madison Square Garden the celebs buzzed around Gate Eight - the backstage door. Joe Lynn Turner was hanging out with Tesla's drummer, Troy Luccketta, while the other Tesla boys, Brian Wheat and Frank Hannon wandered in on their own.

AC/DC offered an hour-and-a-half of electro-shock therapy. When Angus appeared, strutting like Chuck Berry-in-a-trance around the stage, the audience became slaves to the riff.

"Angus Young is brilliant, and there's no-one like Brian Johnson" commented Billy Duffy, The Cult's guitar demon. Billy was there on his own, and seemed rather lost in the crowd because nobody came over to talk to him. But, after all, he was just another fan grooving to the beat.

"We always love the audience to take part" noted Angus Young, as he cordially greeted guests backstage after the show. "To know that kids out there like to pretend they're playing guitar with me is great. The feedback the audience creates makes us play even better. It gives warmth."

Be you a fan slaughtered by too many Poison shows or one of us jaded industry types, AC/DC live is always a highlight night.

JODI SUMMERS

DOGS-HIT THE ROAD - SEPARATELY...

No - DOGS D'AMOUR still haven't split, but they *have* decided to take a holiday from each other. As their 'Dogs Hits & Bootlegs Album' - a double compilation LP which includes some previously unreleased live bootleg material - keeps the homefires burning, the individual band members are off enjoying themselves independently.

Bassist STEVE JAMES has been playing some acoustic gigs around Britain and Europe with Adam Bomb under the moniker 'The Last Bandits;' guitarist JOE DOG joined him on a few of the gigs before flying back to L.A. to play with a band called Blackout (ex-Kill For Thrills); TYLA's finishing a book of poems before embarking on his own set of acoustic gigs in L.A.; and BAM-BAM's working with a strange combo called Stinky Fingers which includes SHARE PEDERSON from Vixen amongst others. Keen to stress that this does not signal the end of Dogs D'Amour, Steve James explained the situation:

"Just before I flew back from L.A., we recorded six songs in Malibu for the 'Straight' album. But we're all pretty disillusioned as we're trying to get the next album out in America and it's not happening. We all talk to each other every night obviously, and we're all quite happy working apart. Shame about the compilation album..."

RATT

THE LATEST RATT'S TALE...

Despite the departure of guitarist Robbin Crosby, Bobby Blotzer's participation in Contraband, and new children for Warren DiMartini and Juan Crucier, RATT are planning to head out on a summer tour. Word has it that the band will tour as a four-piece in support of their Greatest Hits package 'Ratt'n'Roll'. The reduced rodents had hoped to secure a second guitarist to give guitar god Warren a run for his money, but they were aiming too high...

When Ratt asked MICHAEL SCHENKER to go on the road with them, he apparently looked at them in disbelief: "Michael thought the offer was demeaning," said a friend of Schenker's, "He's obviously always been a lead player, and to be asked to play rhythm was a bit of an insult!"

Rocklists

Ten Rock musicians with very silly stage names indeed.

Quorthon (Bathory)
Zodiac Mindwarp
Tad Boyle (Tad)
Trey Azagoth (Morbid Angel)
Slymenstra Hymen (GWAR)
Tortelvis (Dread Zeppelin)
Cronos (Venom)
Abaddon (Venom)
Tom Angel Ripper (Sodom)
Chris Witch Hunter (Sodom)

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magnum

The Spirit

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Introduction
Vigilante
Days Of No Trust
Mama
Need a Lot of Love
Pray For The Day
Les Morts Dansants
Reckless Man
How Far Jerusalem
The Spirit
On a Storytellers Night
Rockin' Chair
Kingdom of Madness
Sacred Hour
When the World Comes Down

Polydor

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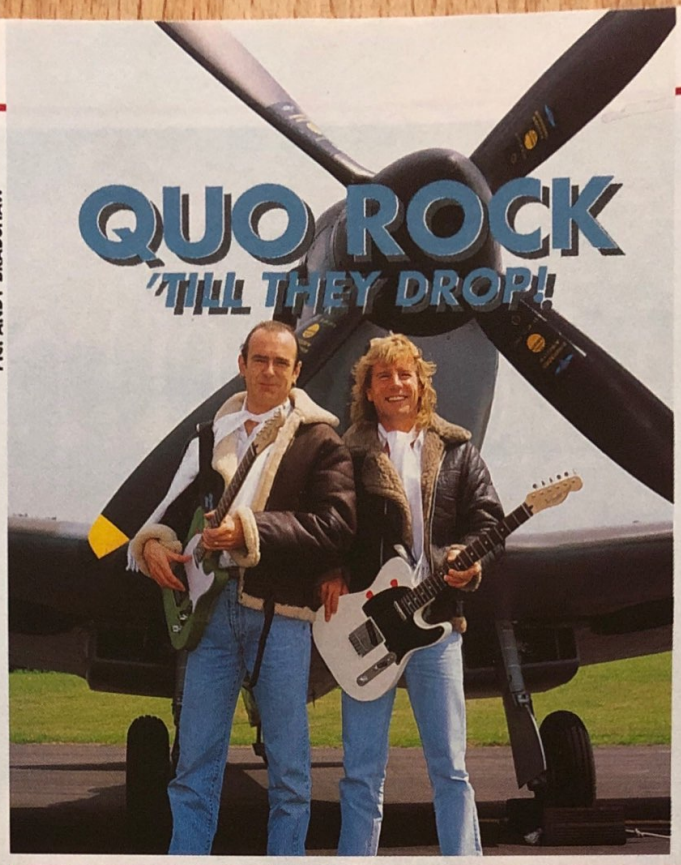
HARD FAX



PIC: ANDY BRADSHAW

STATUS QUO are to attempt to rock their way into the record books on September 21. 'Rock 'Til You Drop!' will see Quo play concerts at four venues - in Sheffield, Glasgow, Birmingham and London - all within twelve hours! All box office receipts will be donated to children's charities - and could be up to a £1/4 million. Francis Rossi and Rick Parfitt launched the project at RAF Northolt on the outskirts of London by flying in in two two-seater Spitfires.

PHONE LINES

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THE HAMMER SUCCESS STORY CONTINUES...

Thanks to all MH readers for your continued support! Since we relaunched as a monthly magazine, our circulation figures have risen drastically. Sales of issue 9 (the first monthly) were a walloping 43,275, by far the highest percentage sale this year and one of our highest ever!

Cozy Powell

COZY POWELL has become the victim of a most bizarre accident. His horse, Pip, died instantly after having a heart attack and keeling over. This in itself was very sad, but worse was to come. When Pip fell over, Cozy was standing in his way and the horse fractured his master's pelvis in two places. Metal Hammer were horrified to hear of Pip's death and Cozy's misfortune, and would like to dedicate the following songs to them as a tribute: 'Brown Shergar' - The Rolling Stones, 'Foal For Your Loving' - Whitesnake, 'Purple Graze' - Jimi Hendrix and, of course, 'Back Out The Saddle Again' - Aerosmith.

Fabulous Purple Contest

Deep Purple wasn't just a great Seventies Prog Rock band, it was the eye of a hurricane of talent. The original Purple created some classic songs, but when Purple went through changes, there were all kinds of exciting spin-offs, like Rainbow and Whitesnake. The musical legacy of these great bands is now compiled onto one great CD 'Purple Rainbows' (EMI Polygram TV). There are 16 tracks by Deep Purple, Rainbow, Whitesnake, Graham Bonnet, and Dio.
We have 15 'Purple Rainbows' CDs to give away. Just answer the following three questions correctly and we'll pick the winners out of our Lucky Metal Hammer Sack!

1. Which British singer replaced Ronnie Dio in Rainbow in 1978?
2. Which vocalist replaced Ian Gillan in Deep Purple in 1973?
3. What song was Deep Purple's first hit single?

Send entries to Rainbows Contest, Metal Hammer, 134b King Street, Hammersmith, London W6 ORQ. Closing date: September 13, 1991

The Editor's decision is final.

That Reminds Me

Chris Welch Looks Back on 25 Years' Rock Journalism

BOO!

One of the great perils of any performer is the hostile audience. Just as in Elizabethan times when any new production by Will Shakespeare had to run the gauntlet of dead cats being tossed on stage amidst boos and jeers, so today's rockers find that the cloak of stardom does not always protect them.

It's an odd fact that fans who are prepared to spend vast sums on tickets for concerts, then stand in the back rows shouting abuse. Who for example, would purchase tickets costing in excess of fifteen guineas to see Lisa Dominique and then bellow unrepeatable filth? And yet this was the shocking state of affairs at the Dominion, London not so long ago. In the same venue I was earlier attending a musical evening with Mr.Adam Ant, when the man sat next to me, suddenly rose to his feet and bawled "Wanker!" at the top of his voice. I was taken aback. I don't think Adam was too pleased either.

And yet heckling is a peculiar part of rock life that never ceases to amaze me. If am bored by a performance, I will simply head for the fire exits and dash home in time for the regional weather forecast. Yet others will shout, scream, emit piercing whistles during quiet passages and set up a running commentary. But it's nice when the stars have a good come back line, and don't just jump into the crowd and punch them out. I remember when the great god of R&B Chuck Berry had a hard time. "If everything you had was as big as your mouth, you'd never need to work" he snapped at some barracking yobs.But the best put down came from Mick Jagger during an early Stones concert. "Git yer hair cut" shouted an oaf. "Wot - and look like you?!"

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PIC: LYNN McAFEE/PHOTOFEATURES

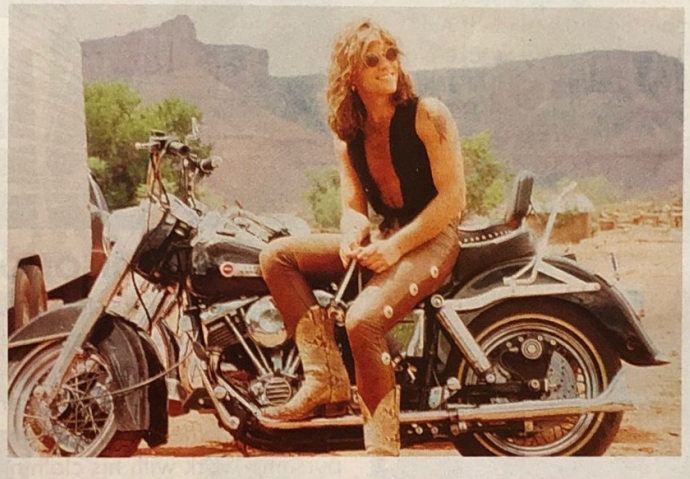
D'ANGELO AND LOMENZO STICK TOGETHER

Far from sinking into a state of manic depression after their split from WHITE LION, drummer Greg D'Angelo and bassist James Lomenzo have already sorted themselves with a new gig. First, they were going to join MSG, but it seems they've been given a better offer. The former White Lion rhythm beasts have hooked up with ONI LOGAN, recently departed from LYNCH MOB. Word has it that to complete the line-up, DOUG ALDRIDGE, former Lion and Hurricane guitarist, may step in.
In the meantime, MIKE TRAMP and VITO BRATTA are involved in rehearsals with new drummer JIMMY DEGRASSO (ex Y&T) and bassist TOMMY T-BONE CARADONNA (ex-Alice Cooper, Lita Ford).

JON BON JOVI

...AN INDUSTRY MOGUL SPEAKS

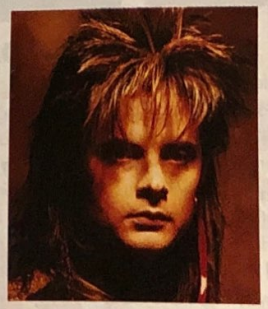
The Italian blood is flowing hot in JON BON JOVI's veins. A zillion albums sold, a million hearts broken... now Jon is settling into his new role as industry mogul. First he helped CINDERELLA, then SKID ROW. His record company decided that, with such a keen sense of smell, Jon should have his own label. Thus JAMBCO was born, with a title that reflects his sense of family responsibility: 'Jon, Anthony, Michael Bon Jovi Company'. ALDO NOVA's album became JAMBCO's first release in the spring, followed by BILLY FALCON. Metal Hammer tracked Jon down to talk about JAMBCO:
"It's not that I wanted to be a record executive or anything. The opportunities just came up. When Cinderella came to the label, Polygram said 'he's lucky'. When Skid Row came along, Polygram passed them to Atlantic and they started selling, they said 'twice lucky'. When they heard Aldo, they gave me my own label!"
What's the philosophy behind Jambco? "It's meant to be a label for kids run by kids. My attitude is A&R guys are afraid of new stuff, but I can help you'. I figure they can't fire me from my own label, I can sign anyone I want!"



ASIA

NEW VOCALIST AND TOUR

JOHN WETTON, singer, bass player and songwriter with Asia, has left the band, and has been replaced by vocalist/bassman John Payne.
The giants of Eighties' stadium rock are now planning a 'Back to the roots' club tour in October. They'll be featuring new material from their next album, recently recorded at Brighton's Advision Studios. With John Payne in the line-up are Geoff Downes (keyboards), Pat Thrall (guitar) and Carl Palmer (drums).
Geoff Downes told MH: "John Wetton has left to do a solo venture and I thought this was a perfect opportunity to review the whole Asia concept. Now we want to play clubs like The Marquee. We've been seen as an aloof American style act, so we want to get back to our roots. The new album will be a lot more progressive with a harder edge guitar-wise and vocally."
Asia are negotiating a deal with a major label for their album to be released next February.
John Wetton meanwhile is looking forward to going solo: "My last solo album was 'Caught In The Crossfire' in 1980, so it's time for a new one! I've been writing in Vancouver with friends (including Simon Phillips on drums), and recording will take place in L.A. The music will be much more up-to-date than Asia. The band seemed to reach an impasse after playing in Brazil, Russia, Japan and Europe - everywhere, in fact, except the U.K. and the U.S.! We tried for two years to get a record deal but it didn't come and I felt we were playing music we'd written ten years ago. So when I was offered the deal, I jumped at the chance."



MAKE 'N' MIX

KISS are recording their next album - and the good news is that drummer ERIC CARR *is* in the drumstool, despite his illness. But ex-Badlands, Lita Ford and Black Sabbath drummer Eric Singer is standing by in case Carr needs assistance.

THE ELECTRIC BOYS are currently working on their next album, `Groovus Maximus', due for release through Phonogram next February. Work is being undertaken at Abbey Road Studios and in Stockholm. The band are producing the album themselves.

Following their September-released live album, `The Spirit', MAGNUM are already working on their next studio project, due for release next Spring. Recording takes place at Magnum's own studio.

PAT TRAVERS has been recording demos in the studio with his former line-up PAT THRALL, TOMMY ALDRIDGE and MARS COWLING. The resulting tracks will make up the band's forthcoming `Reunion' album, a venture that's causing great excitement amongst major U.S. labels. After their August tour of Japan, The Pat Travers Band (including Jerry Riggs and Scott Zymowski) will return to the studio to mix the final tracks.

PIC: LYNN McAFEE/PHOTOFEATURES

ANNIHILATOR are recording their new album, to be released early in 1992, with new guitarist, nineteen-year-old Neil Goldberg. Tracks already demo'ed include: `Knight Jumps Queen', `Fantastic Things' and `Phoenix Rising'.

The mighty DECIMATOR are currently in the studio recording their long overdue follow-up to `Carnage City State Mosh Patrol'. The album, to be released on Neat Records, has the tentative title `Immaculate Deception' and is being produced by John Ravenhall.

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HARD FAX

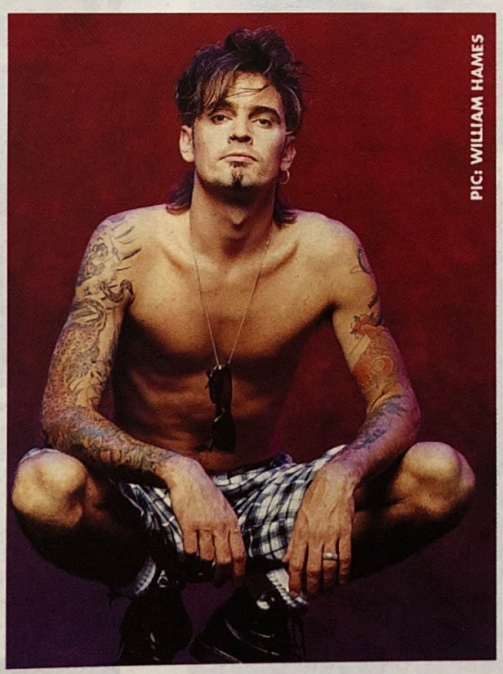
● Continuing our long-running soap-opera 'AXL GRINDS HIS AXE', it turns out that Axl recently persuaded Slash to make a call to old family friend David Geffen, president of their record company. Slash, prompted heavily by Axl, asked Mr Geffen if Guns N' Roses could own the master tapes to their elusive 'Use Your Illusion' albums. Geffen's response?: "When I get to be a 6' 5" blonde, with a ten-inch dick, I'll give you your masters."

● Meanwhile VINCE NEIL challenged AXL ROSE to a legitimate fight in a boxing ring! Tired of Axl verbally abusing his fans and other musicians, Mötley Crüe decided it's time to find out if Axl's a man or a mouse. Says Vince: "I've listened to this guy in Guns N' Roses badmouth me and my band for too long both publicly and privately. Last year on the MTV Awards pre-show he challenged me to a fight anytime, anyplace. Now's the time Axl, unless you're all talk. Let's stop fighting in the press, put on the gloves in the ring and handle this man to man. So, how about it Axl?" The fight is likely to take place at the Taj Mahal in Atlantic City, New Jersey, and (if it happens) will be broadcast on close-circuit television. Oddsmakers are predicting the fight will fall to Axl and are currently giving odds of 5-2.

MORE POISONOUS RUMOURS...

Following last issue's story on the POISON split, it transpires that the band are taking a wee break from each other to sort out their various problems. C.C. DEVILLE and BOBBY DALL are rumoured to be in drug rehab (although, of course, Bobby has *officially* broken two fingers...), RIKKI ROCKETT is pursuing work with his clothing company, Old Ghost Designs, and BRET MICHAELS is launching his solo career with Giant Records.

TOMMY LEE


PIC: WILLIAM HAMES

HAIR TODAY, GONE....!

Mötley Crüe drummer TOMMY LEE, famed for his Bohemian locks, shocked the band and his fans recently by cutting his hair off. The dastardly deed happened while the band were mixing tracks for their forthcoming 'Decade Of Decadence' album: "I had a short Mohican-style haircut but when I got home I wanted to grow it out and it was taking too long, so you know what? It was really hot weather so I just shaved the lot off! I've had the same haircut for the last fifteen years and, I don't know about you guys, but I get sick of the same old thing." Said Vince Neil: "It's typical of Tommy to want to do his own thing, but that's the way this band is. We're all free to do what the hell we want."It's a policy that's kept Mötley Crüe going for ten years, so why change the habit of a career?

SEPTEMBER ALBUM RELEASES

GUNS 'N' ROSES: Use Your Illusion I & II	Geffen
RICHIE SAMBORA: Stranger In Town	Phonogram
RATT: Ratt 'n' Roll (Compilation)	East/West
THE CULT: Ceremony	Beggars Banquet
UFO: TBA	Razor
BAD ENGLISH: TBA	Epic
IAN GILLAN: TBA	Atlantic
SLAYER: TBA	Phonogram
RUSH: Roll The Bones	East/West
HEART: TBA (Live)	Capitol
MAGNUM: The Spirit	Polydor
SOUNDGARDEN: TBA	A&M
EUROPE: Prisoners In Paradise	Epic
TESLA: Psychotic Supper	Geffen
BRYAN ADAMS: Waking Up The Neighbours	A&M
FM: TBA	MFN
WOLFSBANE: Down Fall All The Good Guys	Phonogram
STATUS QUO: TBA	Phonogram
CRASH 'N' BURN: Fever	RCA
THE HYPNOTICS: TBA	Beggars Banquet
ENTOMBED: Clandestine	Earache
CROWFORCE: TBA	MFN
MINISTRY: Tapes Of Wrath	Sire
STEVE ROSS: Steve Ross	Roadrunner
MERCYFUL FATE: A Dangerous Meeting (Compilation)	Roadrunner
PESTILENCE: Testimony Of The Ancients	Roadrunner
SOLITUDE: Into The Depths	Roadrunner

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METALLICA

INSTINCT, PURE & ORGANIC

Lars Ulrich drops on the back seat of the cab and smiles humbly "Frankfurt airport, please." Interview locations like this one don't seem to be anything out of the ordinary for him after his long promotion jaunt through every country under the sun. "Only a few days ago in France I did an interview in a cab because we were rushing from one appointment to the next. You know, I tend to talk a lot..." A brief stop-over in Frankfurt and then on to London, New York, Toronto.

The reason for all this activity is pretty obvious: Metallica's new album, their fifth, produced by Bob Rock, not a double album but two LPs, no title, black sleeve. Why so down-to-earth this time?

"A few different reasons. We wanted to simplify things, not just the musical aspect. It's kind of the whole attitude of Metallica, just trying to get a little more compact. You know, it's not really untitled, you can call it whatever you want, like Led Zeppelin IV or whatever." Things can be amazingly simple. To be honest, I had envisioned something much more complex - a deeper meaning like that to Metallica this album was a whole new beginning. Which, at least from a musical point of view, does not seem all that far fetched.

"No! I don't really think that, I think it's just the right thing for right now. On the next album, we might have ten monsters and a 25 word title. You know, for right now, all the songs are kinda spread out much more. On the last couple of albums the songs were much more tightly knit lyrically, you know what I mean. So taking a title like '...And Justice For All' covered the whole album. 'Master Of Puppets' covered a lot that was on the record. This time around the songs are a lot more spread out. It wouldn't be a good idea to take one of the songs and stick it on the cover as being representative for the whole album."

Even without an elaborate presentation 'Metallica' (let's call it that) has an element of surprise. The twelve songs on the album are all unusually straightforward and some of them are based on only one riff. This may take a little getting used to for all those who expected ten riffs per song (myself included), but once you've listened to the album a few times something clicks - and very much so, too. Never before with this band have the terms groove and feeling had so much meaning. 'Metallica' is a complete contrast to '...And Justice For All', an album that was perfect in every respect, maybe even too perfect...

Lars nods. "This time it wasn't right for us to do that. It wasn't in our blood to do that. On the last tour, especially during the last six months, the differences between the songs that we liked to play and the songs that we felt iffy about became a lot stonger. Every time we played a song like 'Shortest Straw' or whatever, it just became too much. And then you know we go from a song like '...And Justice For All' into a really simple song like 'Seek And Destroy' or like, you know, things were just happening in a different way. I remember when we walked off stage in Brazil on the last show of the '...And Justice For All' tour we shook hands on the fact that we would not play the song '...And Justice For All' ever again." Lars laughs as he says this.

"I think we pushed all that progressive stuff. We could do two things; we could repeat ourselves or we could do something else, because we couldn't do anything more that was really different with it. When things become very obvious, we kinda step away from it. And it just became really obvious to us that we'd had enough of this progressive

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stuff, all this 'ten riffs in each song' stuff. And it's a lot of fun playing a simple songs, it really is."

TRENDS

The really fascinating thing is that Metallica, no matter what they do, are always immediately recognisable as Metallica. If somebody hadn't heard any Metallica records between 'Kill 'Em All' and '...And Justice For All' he would - despite the great differences between the two albums - be able to easily recognise that the two albums are by the same band. And this could possibly be the beginning of an explanation for Metallica's success. They remain true to themselves, they don't follow trends. Instead they become a trend themselves.

Lars: "Many people have asked me 'What will your fans think of this record?'. And I think most of our real fans know that we want to play many different styles of music and that's something that we started doing on the 'Ride The Lightning' album. We just have to keep doing things to make it interesting. I don't wanna be a band like..."

I hope he's not going to say Iron Maiden whom he once mentioned in a similar context - and which didn't go down too well as numerous readers' letters proved...

"...no, I wanted to say Judas Priest," he laughs again. "But I think the thing with Iron Maiden was a little misunderstood. I'm one of the biggest Iron Maiden fans. I have said good things about Iron Maiden in interviews for the last eight years. They're one of my favourite bands, but it's more or less always the same, and people expect that. That's why a lot of people like Iron Maiden. But I don't wanna be in a situation when you have to give people what they expect from you. And I think that may also be why we have this thing with the sleeve and that. It's like 'here's nothing, there's a lot more to us than the things you associated with us'. And I hope that people understand where our heads are."

But the question remains - how far can Metallica free themselves from the massive expectations that their fans have towards them?

Lars: "Ah, I don't think we ever really get away from it. But I don't think that it affects the way we write. I think we have the ability to not let it affect what we do."

But nobody would have expected them to choose Bob Rock as their producer. Lars squirms when I mention the name and pulls a face. He must have lost count of how many times he's been asked why Metallica picked Bob Rock, a producer who until recently was mostly known for his work with bands like Bon Jovi, The Cult and Mötley Crüe.

The background has been commented on sufficiently. However, the question remains how Metallica coped with the for them unusual situation, after all this was the first time that they were produced by an outsider, wasn't it?

Lars: "Yeah, it was. You know, working with Flemming (Rasmussen) the credits on the record always said 'produced' but I don't really think 'produced' was the word for it. This word means a lot of different things to different people but, er, Flemming is much more of a technical guy who is good with the equipment and all this kind of stuff. After working with Bob Rock, I understand more why people use producers; I understand now, because there comes a point where you lose objectivity, and you need to have somebody else who can help you to point things out. In a situation like that you have to find someone that you're comfortable with, someone you can trust. So finally, after dealing with Bob Rock for a little while, we felt this guy is completely into what Metallica is doing. And then we could let it all go. That's when we really started going for it. And that's when it became a lot of fun being in a studio. Bob Rock never really changed anything in the songs, he added to them, he made them better. I have to say that all the songs were written before Bob came in."

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NEW CHALLENGES

On the other hand it must have been a whole new experience for Bob Rock to work with a band like Metallica.

Lars: "Yeah absolutely. I think he felt stuck in what he was doing in the same way that we did, you know, the way we had recorded three albums in exactly the same way and all this stuff. He had only been making records with these 'pop metal' bands, and I think he wanted a challenge and really just needed something away from what he'd done."

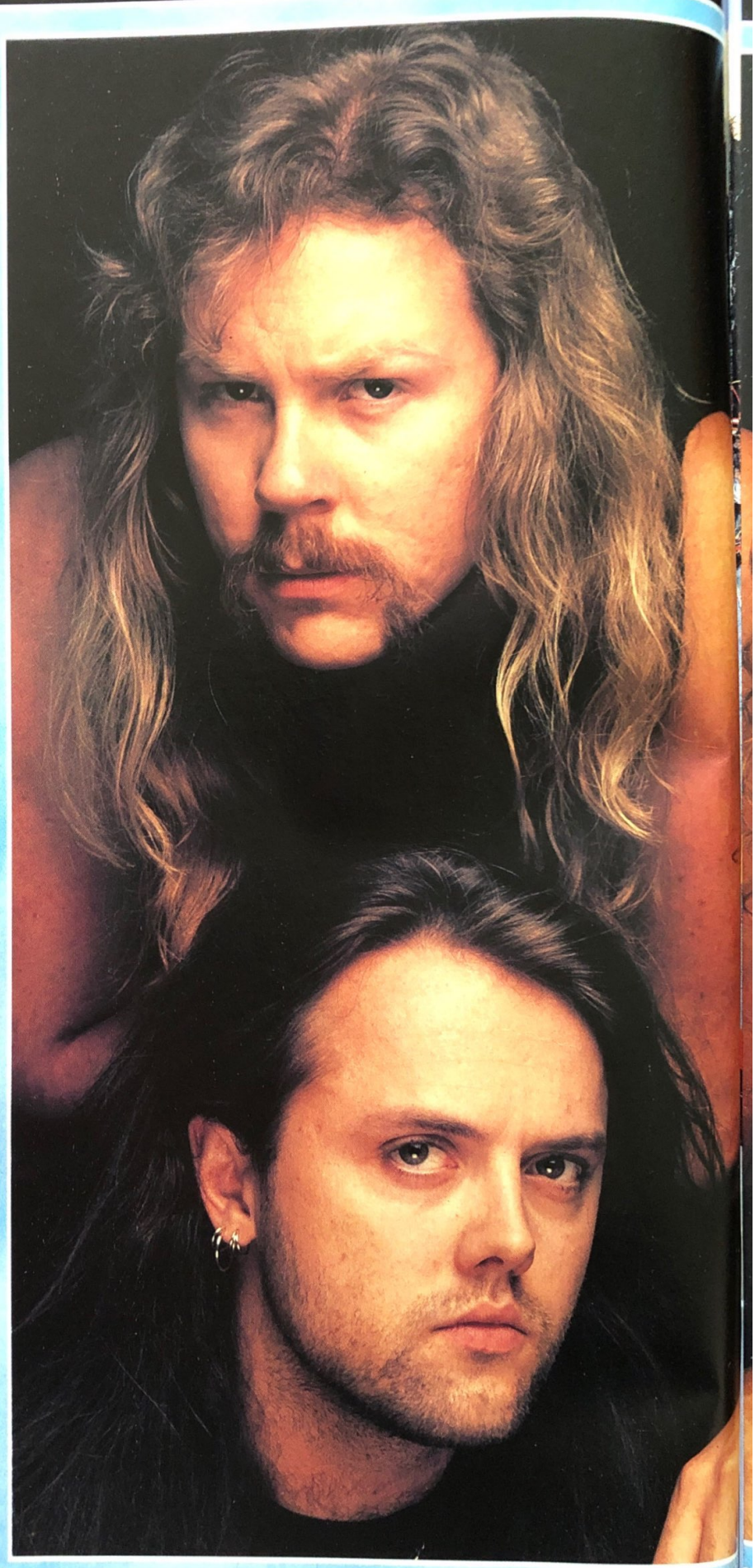
And out of this common denominator resulted 'Metallica', an album whose sound does not differ technically all that much from its predecessor. Those who complained about the dry sound of '...And Justice For All' should generally be satisfied with this album. Never before has the sound of the band been more massive and heavy.

Lars: "When I hear the record now, compared to all the things that I remember wanting when I thought about this album a year ago, it's basically all there. We always were much more worried about perfection. I never realised that something could be perfect and not sound very good."

INSECURITY

Lars explains that this was partly due to the insecurity of certain band members who suddenly saw themselves confronted with the fact that they were famous but did not necessarily know how to play their instruments.

Lars: "If you look at our situation in 1981 when we started the band, I mean we didn't know f**kin' left from right or up from down, or our ass from our f**kin' heads, you know, there was this feeling 'let's play the music that we like'. You've heard the whole story. But a couple of years later it was like playing right, making records, touring all over the world and it was like 'I can't really play'. You know, you sit there and tell yourself this one day, and then you become very insecure. After that we took lessons and tried to do a lot of catching up. And then we went through 'Master Of Puppets' and '...And Justice For All', it was like 'here listen, we can do all these difficult things'. We kinda made up for the fact that we wanted to be very confident about our abilities as musicians. Right now we feel confident about what we're



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Pic.: R.Hallin/T.N.Berg

doing, so we can just do it and not worry about standing out so much individually and concentrate more on being a band. What's best for the song, what's best for the big picture. It's a different attitude right now. When you listen to the record it sounds like a band, it doesn't sound like a rhythm guitar and a drummer."

So perfection moved into the background, and feeling and groove stepped its place.

Lars: "Bob told us a couple of times that he thought, as people, we have a lot of emotions and feelings and a lot of soul in us, and he felt that if he was given a chance he could help to pour some of that out of us. The last album was perfect, but it didn't have any feel to it."

But it really wouldn't be fair to slag off '...And Justice For All' altogether, after all the album only mirrored a completely different aspect of the band.

Lars: "I totally agree. For the last couple of weeks I have been sitting and talking about '...And Justice For All' for 15 minutes. I don't want to turn every interview into a negative criticism of '...And Justice For All' because at the end of the day that record had a lot of good aspects, too. And I'm sure that record can stand the test of time. When we did the album it felt right, but it surprises me how soon after I walked out of the studio I started questioning it. A lot sooner than a lot of the other albums, and I think a lot sooner than the current one."

'Enter Sandman' is to be the first single and the first video off the album, and it also happens to be the first song to be written for the album.

"It's quite the simplest song we've ever written. If you look at the song closely there's really only one riff in it. The whole song is built around one riff. Which is, I think, an incredible thing to say about a Metallica song," Lars laughs.

THE QUESTION OF GUILT

In the meantime, the taxi has made its way through Frankfurt's traffic to the airport. Lars jumps out of the car and rushes into the departure hall, takes one look at the board and says: "We have a little more time. Let's sit down somewhere and talk some more. You have to apologise but everything's been a bit hectic lately."

He runs though the hall until he discovers

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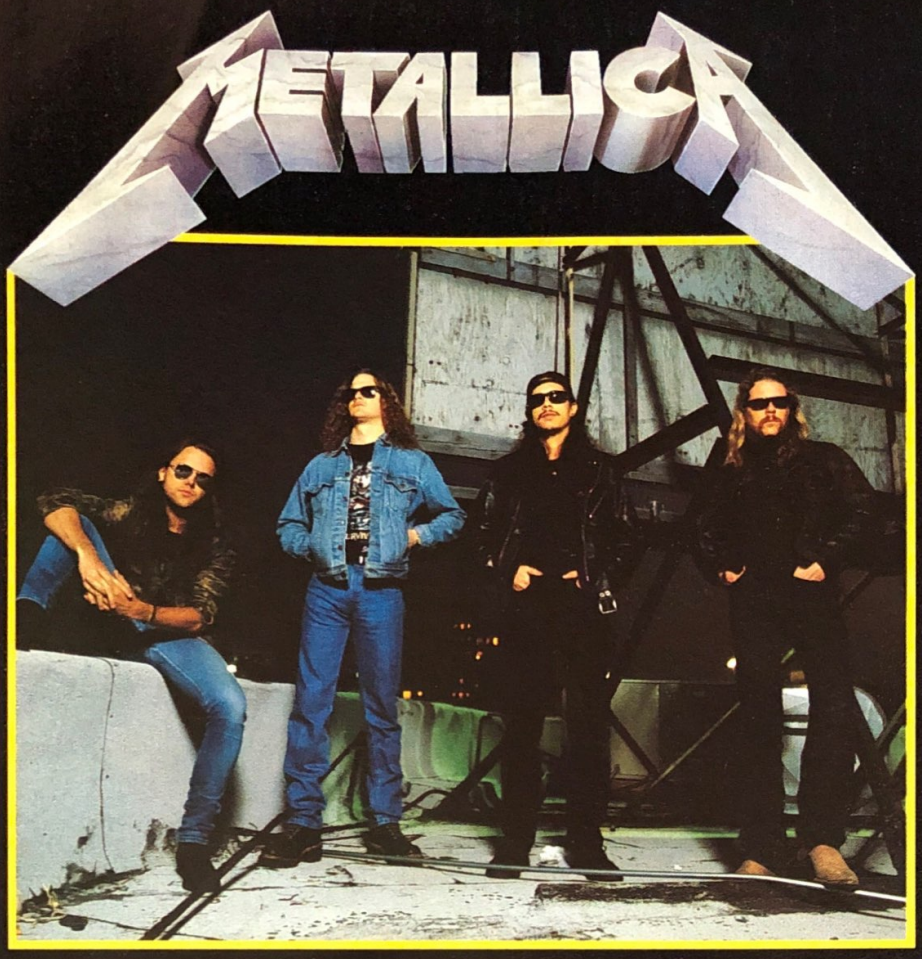

a spot where we can sit down. "Where were we?" he asks.

Well, maybe he could briefly comment on the fact that there isn't one speed song on the album.

Lars: "People have been saying to me 'why are there no speed songs on the album', and I really didn't actually think about that until people started telling me. I just realised that every time I heard a fast guitar riff I wanted to swing it a little more. So every time there was a fast guitar riff I just put a half time on it. I think it still has the energy but it just also has a little more shit into it. So you can blame it on me."

The biggest surprise are the two ballads 'The Unforgiven' and 'Nothing Else Matters'. The latter especially has repeatedly raised the question whether it really is James Hetfield whose crystal-clear voice can be heard on this song.

"Of course it's James," snarls Lars. "We've written three ballads before ('Fade To Black', 'Sanitarium' and - the most popular - 'One'). And people know that we like to play that kind of stuff. It's another side of us. All those songs kind of had the same set-up and the same arrangements and the same feel to them. And the best way to do that was, you know, the two ballads. They only have one feel to them; instead of each song having three or four different feels, the ballads just stayed more of less ballads all the way through. 'Nothing Else Matters' is definitely one of the highlights for me. I remember when we played those Metal Hammer festivals after we were done with the tour, we were gonna take about a week off and I went back to Denmark and heard James' tape with his new ideas. And when the basic idea for 'Nothing Else Matters' came on, it was the first thing that really f**kin' knocked me out. I think James has been a little under-estimated as a singer. People always talk about him as a frontman, and, you know, f**k, shit, c**t, piss and all this kinda stuff. But finally I think he won't be underestimated as a singer anymore."

A SKY FULL OF VIOLINS

A further surprise are the violins (!) in this song which blend in so well that they don't even register as such when you first listen to the album.

"By the way, the violins are real. When Bob Rock suggested that the song needed a little more shit to it, we just thought that if we were gonna do something like that we should do it all the way. You know, instead of having some studio musician coming into the studio and play violins on the keyboard we got this guy Michael Kamen who has done all the Pink Floyd stuff and who's done a lot of stuff for Queensrÿche. We sent him a tape of that song and he had a 30 piece orchestra play the song. When we got the tape back it was a little too much. The song had lost a little bit of the original feel, so we kinda had to find a good balance between the two versions."

COMPLETE IDIOTS

European Metallica fans will be able to hear the new songs, or at least some of them, at the AC/DC festivals. Metallica will be on the road with them for six weeks and for the third time will play Castle Donington - this time as second band on the bill.

"You won't believe how many people have asked me 'why are you not headlining Donington?'," Lars laughs. And why aren't you?

"'Cos it's not right yet. At least we're moving into the right direction, ha ha ha. But doing these shows with AC/DC for six weeks, it's just a really good way to kick things off. It may sound strange, but I really do like supporting. It's a lot of fun. Okay, most people find an excuse why they don't support, but when you're used to playing the kind of headlining set that we do, which is two and a half hours, supporting is more fun. It's kinda go up and play your ten favourite songs. Don't get me wrong, headlining is great and, in the long run, that's what it's all about, but there's a different feeling in the air when you support. I mean, playing on these festivals as No. 2 - I guess supporting is not the right word... it would be great if we could go out in America and open up for Guns N'Roses (for example) for a couple of weeks. Our management would say that we've lost our minds, that we are complete idiots."

After the festivals, Metallica are going to say good-bye to our continent for a while to tour North America. They are due to stay there for four to five months and may then return in Spring '92 to tour Europe, Japan and Australia.

Lars: "The difference between now and six, eight years ago is that when you become more successful in America you

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can just play so many more places. When we played in Germany in 1984 we played ten, twelve shows, the same in 1986 and 1988, and I think on this tour it will be the same. In America we played 30 shows in 1984, in '86 we played 80/90 shows and last time we played 180 shows."

And for this very reason, Metallica will tour the States again this summer and play the towns that missed out the last time around.

DEAD KENNEDYS AND PAUNCH

With such a tight schedule, you can't help but wonder how much Lars can ever switch off from the band.

Lars: "I'm not as good at it as other people in the band. That's one thing I really wish I could do better - take time off. 'Cos I'm a pretty hyper-active person, especially where things to do with Metallica are concerned, and I'm always connected to what's going on. And all of a sudden it's like 'Okay, seven months off'. It's like - boom! - take time off now. Sometimes when I have a week, I go someplace where's good diving, and I try to book a place where there's no telephone, I sometimes go down to the hotel lobby and ask 'Is everything okay?'. Even when I'm in a place where's no telephone I still think about Metallica. Pretty scary, maybe I should go to see a doctor."

As long as he feels alright...

"Oh, I'm healthy! I'm just a little heavier than I usually am, look here!"

He pulls up his Dead Kennedys 'No More Censorship' t-shirt, pinches a tiny paunch and then his cheeks.

"But as soon as we start playing I start sweating and lose about five pounds. No, I'm pretty healthy."

In which way has the relationship between the band members changed in the course of the years, particularly between Lars and James, who are tied together by a close friendship?

THE MOTHER OF ALL ALBUMS

Lars: "To be totally honest, I think James and me, we're better friends than I think we probably ever have been. Growing a little older and stuff like that has made us respect each other a lot more. When you get out of that gang mentality that we had in the early years of the band - you sleep together, you eat together, you f**k together, you play together - everybody was kinda afraid to take one step away from that gang. You know, then you get married, you get houses, you kinda discover yourself a little more and you respect the other people a little more. But I'm still not a big fan of going out and hunting, you know, which is something he likes to do."

Lars draws my attention to the fact that it's high time for him to conclude the interview since his plane is due to take off shortly.

Just one last question: Your new record company info refers to the LP as the 'Mother Of All Albums' - what's that supposed to mean?

He laughs. "I didn't write that. I think it's silly, funny... It's just the album to me on a day to day basis. I live with this record 18 hours a day - for me it's obviously the Mother Of All Albums."

ANDREA NIERADZIK

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FOUNDATIONS FORUM

PIC: DENIS O'REGAN

MEET EXTREME

WIN SIGNED DARE ALBUMS

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Extreme are the most talked about metal act, *anywhere* at the present time. You could be the lucky winner of an expenses paid trip to go and see the band at any one of their forthcoming U.K. dates. The winner will also be given VIP treatment and taken back to to meet the band. To complete the perfect night out, there will of course be an extensive selection of Extreme goodies on hand to send our winner away with no doubt that this is a prize worth more than words!

EXTREME TOUR DATES

Plymouth Pavilions October 9, Newport Centre (10), Wolverhampton Civic Hall (11), Edinburgh Playhouse (13), Newcastle City Hall (14), Nottingham Royal Concert Hall (15), Manchester Apollo (17), Sheffield City Hall (18), Hammersmith Odeon (20, 21).

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Although there can only be one winner to go and see the band, Extreme fans still have the chance to win exciting Extreme prizes.

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WIN! One of 10 Extreme t-shirts!

SO! If you do like what you're seeing - get your pen out!

BLOOD FROM STONE? NO PROBLEM!

Manchester's finest, DARE have come back in 1991 with what has to be the best melodic rock album of the year, 'Blood From Stone'. To prove the point, we have these fantastic prizes on offer to all lovers of great music:

WIN! One of 10 signed copies of 'Blood From Stone'!

WIN! One of 10 Dare t-shirts!

Go on! We dare you!

EXCLUSIVE DONINGTON PRIZES

If you enjoyed Donington as much as we did then you will no doubt want something a little special to remember the day!

Metal Hammer has 1 exclusive Artist Only Commemorative Sweatshirt on offer courtesy of BRAVADO. These sweatshirts are presented to members of the bands who perform at each event. You could therefore become the member of a club which only includes AC/DC, Metallica, Mötley Crüe, Queensrÿche and The Black Crowes!

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WIN A SEGA MEG

The Sega Mega Drive pres[ented] games player.
Launched late last year[,] reviews by the comp[uters]. But there Mega Drive was pr[aised] affordable price of [£]
But why pay wh[en]
Metal Hammer has [a] person with the right[...]

FED UP WITH[...]

Then win one of [these]
Aiwa are renowned for making some of the world's finest Hi-Fi. The XC- 900 CD player bares testimony to this formidable reputation. Here are some of key features you could look forward to enjoying:
** 1 Bit dual D/A converters for precise detailed sound*
** 48-key wireless remote control*
** Fade in/out for customised dubbing*

WIN A HAMER GUITAR!

Metal Hammer have been able to secure a fabulous Hamer GCTS-XB guitar for all aspiring fretboard fanatics. Do you really need to know that it features a Hamer trem. made under licence by Floyd Rose, or that it is a beautiful guitar...?

WIN A MAISON GUITAR OR BASS!

Maison produce a range of affordable and very playable instruments built to a surprisingly high specification for the price. Metal Hammer have:
1 Maison six string guitar
1 bass

WIN A FANTASTIC PEAVEY COMBO!

In the world of amplification, there are few who would argue that the name of Peavey is synonymous with quality of build and sound. The Peavey Triumph 120 Watt Lead Combo is no exception. Why have the bulk of a couple of 4 x 12s when you could stop a charging rhinoceros at a hundred paces with this!

250 RUNNERS-UP PRIZES!

And if you don't win any of the major prizes, don't worry, they are 250 more albums, t-shirts, hats...including collections of METAL HAMMER'S METAL DECADE series, which is available nowhere but through METAL HAMMER. So... get sharp.

All you have to do to win one of these brilliant prizes is to answer the following outrageously easy questions, fill in the entry form (right) and send it to:
MH MEGA COMPETITION
Metal Hammer
134b King St.
Hammersmith
London W6
Closing date is September 18th.
(Please state choice of prize plus two alternatives)

QUESTIONS:

1) Which band first headlined Donington and in which year?
2) To which record label do Dare and Extreme belong?
3) What are the machine heads on a guitar used for?

itself. I don't exactly have Michael Jackson size sales, I've been pretty successful. [...] have survived with the mus[ic] believe in."

MONEY

I've heard veiled comme[nts] about the growing pow[er] producers from various [...] musicians. But Ozzy w[as] prepared to speak o[n] "The whole recordi[ng] now is at the mer[cy] producer. And [the] producer is [the] world's finest Hi-Fi. The

ENTRY CARD

Name.....
.....
Address.....
.....
.....
.....
Tel.....
Age.....

Answers

1.....
2.....
3.....

Prize Preference:

1.....
2.....
3.....

Send to MH MEGA COMPETITION, 134b KING STREET, HAMMERSMITH, LONDON, W6 ORQ

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OZZY:

DON'T MAKE ME SCREAM!

Ozzy Osbourne is thinking about his future.

The day when he doesn't have to scream and go fkin' crazy! Maybe that will be the day when we take Ozzy The Singer more seriously.**

celebrate the co
Metal Hammer, a
nk-you to all our re
offering a huge ran
es in a massive priz
look what's in store
RIP TO THE FOUNDATI
ndations Forum is the event in

Pics: Denis O'Regan

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Ozzy has been the clown prince of rock for many moons. He's hit the headlines and spawned outrage and controversy. He also happens to be the founding father of heavy metal. But there is another Ozzy, a man who would like to be recognised for having a unique voice and the ability to write good songs. He tried to explain this him when we met in Hollywood to talk about his forthcoming album.

Ozzy headlines the Foundations Forum shows in Los Angeles in early October, when he also unleashes the new album he's been working on for the past year. It's tentatively called 'No More Tears' (Epic), but as usual there have been rows and problems over everything from the choice of material to the album title.

But when we spoke Ozzy promised: "We have 14 great songs! It's taking a very interesting shape. It's not all heavy metal and has a wide variety of moods. There are ballads and not so heavy middle of the road things as well as a good few heavy songs."

It has two producers, including Duane Barron, but it was originally going to be produced by Bob Rock. Explains Ozzy: "The biggest battle I've had with producers over the years is that they come along and insist on certain things. For example Bob Rock came along and said: 'I want to do your album Ozzy, but I don't want to use any of your material. I want to re-write the album.' I said, 'Well I've spent six f**king months writing it, y'know I'm not going to stop now. I like the stuff I've written.' It got really confusing for me, so in the end, I told them all to go and f**k themselves. I don't mind people coming along and making valid suggestions about chorus lines and parts. That's cool. But when people say all the songs have gotta go, no way! My track record speaks for itself. I don't exactly have Michael Jackson size sales, but I've been pretty successful. I have survived with the music I believe in."

MONEY

I've heard veiled comments about the growing power of producers from various musicians. But Ozzy was prepared to speak out.

"The whole recording industry now is at the mercy of the producer. And let's face it, a producer is only as good as his last hit. You can be an engineer, work on a hit record and become the most sought after producer in the world, getting bundles of money. They earn more than the stars and the artists. I refuse to fall into that position. It's not ego. It's my pride that says: 'What does he know about me?' He's only met me once and he thinks he can re-write my new album.

"Anyway the album has had its ups and down! But I stuck to my guns and finally got somewhere."

So were all the songs Ozzy's own compositions?

"No, it was a band collaboration. I've got Randy Castillo playing drums, Bob Daisley came in with bass and lyrical suggestions, Zakk Wylde is on guitar and John Sinclair on keyboards. It's coming along real good with lots of stereo panning effects and head trips."

So Ozzy wasn't going to deliver a pure metal album?

"Absolutely not. If you expect that, then you are mistaken. But it's not going to be all ballads, and I'm not going to do a thousand different versions of 'Close My Eyes Forever'. There will be two ballads at most. It will be more similar to my first two albums 'Blizzard Of Ozz' and 'Diary Of A Madman.'

Ozzy has an extraordinary voice, which has more soul and depth than many a frantic screamer can boast.

"The biggest battle I have is with people who don't know me. They think all I do is kill animals and write about the f**king devil. And that's not the case. There are many other sides to me. It used to piss me off when I had that hit single with Lita Ford. People used to ask me if I was going to do more ballads in the future. Well obviously they didn't listen to my records because I've been doing ballads ever since the days of Black Sabbath. In fact I don't LIKE all that screaming shit! When you are working on the road, night after night, its hard to keep your voice in trim when you have to keep doing those screaming songs."

"I'd throw a bucket of horse piss over them, if it did any good"

"If all the people that heard of me bought my records, I'd but a multi-millionaire!"

STRESS

"On the last tour I wasn't drinking alcohol or taking drugs, and I was very clean. But the stress I was going through was terrible. I release a lot through the gig. But there is so much adrenalin in my system I can't get to sleep for hours afterwards. I go to sleep at 7 a.m. then wake up at 9 a.m. to do another day's work. I feel like I'm burning the candle at both ends."

When he steps on stage at each gig, does he worry whether the audience is going to be on his side?

"That's right. It's like a battle for me. But when I get that good vibe off the audience, then I know I have achieved something. I have to get 'em going y'know. It's what I do best. I'll do anything - throw buckets of water over them. I'll throw buckets of horse piss if it will do any good!"

Remind me not to sit in the front rows at the next Ozzy gig. The great man emitted a subterranean chuckle.

"I love it when the camera crews get a good soaking. That's who I aim for! It's not that I don't like photographers, but I'm there for the kids. It's weird, I can do a show and feel it's not happening. Then at the end of the show people rush up and say it was the best show they've seen in ages. A good show to me is when everyone is on their feet going nuts. That's what I try to achieve."

Will Ozzy sing songs off the new album when he goes on tour?

"Oh yes, but I'll incorporate the old stuff as well. I must emphasise, the album is NOT all mellow songs. But I do like to sing them. It's pleasant for me. When I did the song with Lita Ford, I sang it once, and all of a sudden it was a huge hit."

Talking of Ozzy's image, I had to tell him that a hotel receptionist in Texas told me, when she heard I was about to interview Ozzy, that the singer 'killed puppies live on stage'. Ozzy didn't look surprised.

"That's all they think I do... which is not a very good epitaph is it? The man who spent 23 years of his life killing various creatures around the world. He killed one million gerbils this week. Give him a Gold Gerbil Award. If people believe this stuff, what can I do? More people know OF Ozzy than they know ABOUT Ozzy y'know. If all the people that heard of me bought my records, I'd but a multi-millionaire! I wish they would...ha, ha!"

Ozzy suddenly struck a serious note.

"If this album isn't a huge success for me then I will not carry on the Ozzy thing. I will want to form a new band. If it is a success I will carry on with what I'm doing for a while. That's the way I look at it. I would hate to see Ozzy dragged down from arenas to a f**king garage band. I'd rather cut loose and start something fresh."

CHRIS WELCH

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GALACTIC COWBOYS

SPACE TRUCKIN' AND BACCY CHEWIN'

Proving that the world still needs space cadets of inter-stellar proportions. The Galactic Cowboys are all things to all men. They are intent upon martian into the future of rock music with some kind of weird magnetic flux...

Consider if you will the name, the Galactic Cowboys. The first time I heard it I thought of the scene in the James Bond thriller, Dr. Strangelove where the cowboy rides a nuclear weapon like a bronco into a radioactive sunset. That was a real heavy ride, quite a concept,this one is too.

"It's a Houston kind of thing," guitarist Dane Sonnier said when cornered for questioning about the band's moniker at Hampton's restaurant in Hollywood well before their debut album's release. "We have NASA there, cowboys, an unusual combination."

"It's also a meeting of the tangible and intangible," vocalist Ben Huggins chimed in. "It's like us, one extreme mixed with the other."

Absolutely! In one of the finest debut album's in some time, the Galactic Cowboys have addressed a wide variety of musical styles, many that may have not been previously combined so adroitly, and come home runaway winners.

In this new style meshing era of ours, funk, metal, rock, blues, punk, folk; God know what other titles and styles there may be, can so easily be homogenised into senseless mush. Now here comes a band blowing free out of Texas that devises this very mutant equation. Me thinks this is the best clue so far on how they pull it off. Most of the bands that are so intent on fusing styles are made up of players who come from specific scenes and tend to stick to their roots, almost forcing the equation. The Galactic Cowboys, on the other hand, have a common thread, the vocal harmonies, but each member is very cognizant of what each other musician is performing.

When the mood calls for the band to be thrashy, they all bang thy noggin and red, black, blond, and brown hair flies wildly. If it's a delicate moment the voices are crystalline, and even a harmonica may come out, the combinations are bizarre but real, believable. Whenever a certain style is pursued sonically, all four members go with it decisively. I think this band has some of the best glue in the business. Just listen to the album's opening cut, 'I'm Not Amused'. This should be entered as exhibit A. During this seven minute adventure you can hear a campfire scene, like Thin Lizzy's 'Cowboy Song', harmonies à la Crosby, Stills and Nash, Anthrax mosh rhythms, Led Zeppelin blues skeletons, Metallica power chording and a solid melodic thread that runs solidly through the song. This band from Texas has to be reckoned with.

There are four distinct voices in this band, you can hear that in the harmonies. There are also four different trails that brought these musicians together and made the cowboys so galactic. Bassist, Monte Colvin is the anchor. Originally from Phoenix, he migrated east to Missouri into America's college core. There he met drummer Alan Doss, and eventually formed The Awful Truth. At the same time, what was to become King's X, (Doug, Ty and Jerry) was steadily brewing into a great band as well. In an interesting exodus, both bands ended up in Houston, Texas, attracting the attention of Sam Taylor. King's X landed their deal and began to record. The Awful Truth recorded what was a very promising demo, quietly turned it into an obscure independent album, and disbanded.

"We like to play in front of crowds that have never seen us. It usually takes them a couple of songs to have any opinion at all, but we'll win 'em over."

"When we went to put Galactic Cowboys together I was looking for musicians that could sing," bassman Colvin admitted, "I saw Ben at a lot of Awful Truth gigs, that's where we connected." Once in the band, singer Huggins still had to wonder. "I didn't know if it would work but after the first practice I was convinced. I was really digging it, I had no idea if what we were doing meant anything. I was just trying to have a good time. One time I asked Monte straight out, 'do you think anyone will like this?' I really had no idea, but because we were having such a good time it really didn't matter." Guitarist Dane Sonnier, was the last piece in the puzzle. "I had known Doug Pinnick of King's X for seven years," Dane remembers. "When I was growing up in Louisiana I used to go see bands he was in all the time. I moved to Houston at eighteen just to play. Doug called me up one time and said 'there's this band that needs a guitar player, you should check it out'. It's been a learning experience for me, I'm going to school."

This twist in the conversation caused all four different personalities to react in their own way about this band's focus, "I had to think of myself as a singer," drummer Doss confessed. "I'm so used to singing now that I think of playing drums as second nature." The baby in the band, Dane, said, "I had to prepare to do both, play guitar and sing, at the same time." The magic of this talented band had been captured on tape quite a while ago, although it won't be official until late August.

"It's been tough waiting," Monte Colvin admitted. You could see the anticipation and the disappointment in his eyes. "We have enough songs for probably two new albums just practising and waiting." In actual fact I have had an unmastered version of this album since November of 1990. The guts of this record have been on tape for quite a while. The original four song demo was so strong that many of the bed tracks are on the album. "We've tried not to think about it too much," Monte said while considering the album's release. "We've defied the art of patience," said singer Huggins. In any language it has been long!

To stay fresh, the Galactic Cowboys have participated in some interesting events. At

Scanned with CamScanner

the behest of manager Sam Taylor they opened for King's X in London to stir the juices. In March of '91 in Austin, Texas at the incredible South By South-west Music Fest (known as SXSW) the Galactic Cowboys drew the biggest crowd of A&R reps (although they were long signed to both recording and publishing deals). By far they gave the best performance of any band I saw playing there. Then as a matter of introduction to all those at Geffen Records, the cowboys agreed to play a secret acoustic gig in the small theatre hidden beneath the label's offices on Sunset. Endearing themselves to the press while they were here, there was still one minor detail that had to be solved. Alan Doss had brought tamlas to drum on, both Dane and Ben had warm acoustic sounding instruments to play for the performance. Monte had come a cropper, he had no axe! "Call Jon Sutherland," Sam Taylor said to his assistant Susie, "he can get Monte an acoustic bass." So I became a bass roadie for a day. I called a couple of shops, found a big fat warm sounding Guild, picked it up, and handed it over to Monte. I considered it 'research' for this story. The resulting short, no-microphone set was a memory to cherish. The Galactic Cowboys can be as charming singing at living room volume or twisting volume knobs of a Marshall. This band has got the groove it needs.

"We like to play in front of crowds that have never seen us," Colvin admitted. "It usually takes them a couple of songs to have any opinion at all, but we'll win 'em over."

"I didn't know if it would work but after the first practice I was convinced."

"We usually see a slack-jawed crowd wonder at first," said singer Huggins, "the reaction is usually disbelief. Then we can feel that the audience realises this is happening and they get into it. It will be a lot easier for us when the record is out and the songs are more well known."

The Galactic Cowboys have been a very unkept secret that should be a major new band on the rock spectrum. They are throwing a 'long term curve ball', some new music that has solid roots, but also is fresh and alive. "Everybody in this band has his own personality," singer Huggins admits, "we really work on the harmonies. It would be silly to try to sing in unison. It sounds better when we harmonise." There are other bands who do the same, specifically one who shares the same management and production connection.

Do any comparisons with King's X upset the band? "Yeah it gets on me a bit," Ben said, "I know Doug and I look alike, we're both left handed bass players." It seemed like a bit of a sensitive question but he fielded it flawlessly as I looked at a solidly built right handed singer, guitarist and songwriter. "I just want people to experience this band first hand," he said, "we'll entertain 'em"

They turned that trick on me a long time ago. Go figure this August when you hear this record for yourself.

JON SUTHERLAND

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by arrangement with ITB presents

SAXON

PLUS VERY SPECIAL GUESTS AND
SUPPORT FROM **'HOPE & GLORY'**

HAMBURG SOLD OUT

PARIS SOLD OUT

VIENNA SOLD OUT

BERLIN SOLD OUT

COPENHAGEN SOLD OUT

ZURICH SOLD OUT

BUDAPEST SOLD OUT

BARCELONA SOLD OUT

RETURN TO BRITAIN WITH A VENGEANCE!

SEPTEMBER '91

10: COLCHESTER HIPPODROME
11: OFF
12: OXFORD APOLLO
13: PORTSMOUTH SOUTH PARADE PIER
14: LOWESTOFT WAVENY LEISURE CENTRE
15: OFF
16: BOURNEMOUTH ACADEMY
17: PLYMOUTH ACADEMY
18: EXETER PLAZA
19: BIRMINGHAM HUMMINGBIRD
20: BRENTWOOD LEISURE CENTRE
21: COVENTRY TIC TOC
22: YORK BARBICAN CENTRE
23: NOTTINGHAM ROCK CITY
24: MANCHESTER INTERNATIONAL II
25: STOKE QUEENS THEATRE
26: BLACKBURN KING GEORGES HALL
27: HULL CITY HALL
28: REDCAR BOWL
29: OFF
30: BRISTOL BIERKELLER

OCTOBER '91

1: WORTHING ASSEMBLY ROOMS
2: IPSWICH THE REGENT THEATRE
3: OFF
4: HEREFORD PARK HALL
5: PETERBOROUGH THE CRESSET
6: MAIDSTONE LEISURE CENTRE
7: MOTHERWELL CIVIC CENTRE

MILTON KEYNES WOUGHTON CENTRE
TO BE CONFIRMED

WE THANK YOU 200,000 TIMES FOR MAKING 'SOLID BALL OF ROCK' SUCH A SUCCESSFUL ALBUM

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INTRODUCING...

Here it comes...

As promised, THE ULTIMATE VIDEO-MAGAZINE, primed to assault your much neglected aural AND visual senses.

METAL HAMMER THE VIDEO MAGAZINE is brought to you by the team that makes this printed magazine, and you know we know what we're talking about!

Made in Britain by Brits for Brits, this video-magazine concentrates on the tastes of the U.K. rock audience... and homes in on local stories in a section called U.K. ROX. On the first volume, THE ALMIGHTY take us on a trip through Glasgow.

So sit back, break open the Six-Pack and turn the volume to 11...

VOL: 1
RUNNING ORDER

HARD FAX
SLAUGHTER
Track: "Up All Night"
DARE - Darren Wharton
FAITH NO MORE
Track: "Epic"

INTERVIEWS
EXTREME
Tracks:
"Get The Funk Out"/
"More Than Words"
MR. BIG
Track:
"Green Tinted Sixties Mind"
F.F.W.
Tracks: "Homeboy"/
"Bitch Make Sandwich"
QUEENSRYCHE
Track: "Jet City Woman"

HARD FAX
EUROPE - Joey Tempest
BONHAM - Jason Bonham
JUNKYARD

INTERVIEW
HELLOWEEN - Michael Kiske
Track: "Kids Of The Century"

GODZ
MIKE TRAMP (White Lion)
on
PHIL LYNOTT (Thin Lizzy)
Track: "Dedication"

THRASH IT OUT
SEPULTURA
Track:
"Dead Embryonic Cells"
SLAYER
Track:
"Seasons Of The Abyss"
MEGADETH
Track: "Hangar 18"

UK ROX
THE ALMIGHTY in GLASGOW
Track:
"Little Lost Sometimes"

HARD FAX
GUN, WINGER,
DREAD ZEPPELIN
Track:
"Stairway To Heaven"

INTERVIEW
NICKO McBRAIN
Tracks:
"Rhythm Of The Beast"/
"Bring Your Daughter
To The Slaughter"

WATCH THIS SPACE
ROADHOUSE
Track: "Tower Of Love"
STEELHEART
Track: "I'll Never Let You Go"

GIANTS OF ROCK
SCORPIONS
Tracks:
"Rock You Like A Hurricane"
"Blackout"/"Wind Of Change"

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HARD FAX

Short, sharp TV shocks as the Metal Hammer video crew travels the world in search of 'other' types of story!

PIC: DENIS O'REGAN

We caught **SLAUGHTER** in Iceland playing at a festival with The Quireboys, Thunder and the Bulletboys. The band had broken from recording their new album to fly over for the festival. Why make the effort? Dana Strum explained: "We try to do some things to keep us down to earth and keep us realising the scum that we are. Being on the road certainly helps."

PIC: DENIS O'REGAN

Former Thin Lizzy keyboard player, **DARREN WHARTON**, of **DARE**, speaks about the highlights of his brief, but successful, career so far: "Thin Lizzy was a great honour, but there was nothing quite like having my own album out. It's my baby."

FAITH NO MORE's BILL GOULD had just finished a low-impact aerobics class when the MHVM cameras captured him! "I'm doing aerobics twice a day," he said. "Some good music playing; you get that physical release out. Then I go to the bar and drink for the rest of the night!"

JOEY TEMPEST, of **EUROPE,** was pulled out of the crowd at the recent Milton Keynes festival with ZZ Top. He enthuses about the band's new album. Coincidentally, the last time Europe played in England was at Milton Keynes two years ago.

PIC: ANTHONY CUTAJAR

Surprise, surprise.... **JASON BONHAM** talks to us from a pub, dismissing and fuelling rumours of a Led Zeppelin reunion at the same time: "It's fine what people say in the Press about Zeppelin reunions... as long as they spell my name right!"

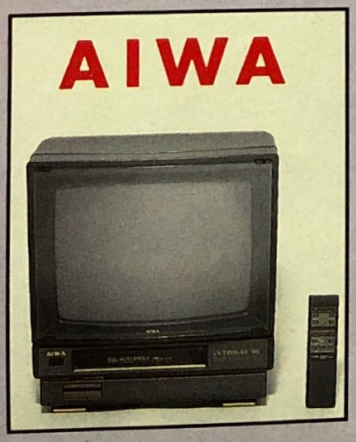
CHRIS YATES, of **JUNKYARD**, meets strange people in an alleyway, and finds it hard to conduct a serious interview at the same time!

Then there's **GUN** with a gift from the Rolling Stones and **KIP WINGER** with a little dig at the press. Ouch!

And, our favourite, **DREAD ZEPPELIN**, with **TORTELVIS** telling us about a visit from Elvis Presley that changed his life! But does he make luurve like the King???

The answer to this and more can be seen and heard in **HARD FAX.**

COMPETITION



D'YA WANNA WATCH DA VID IN PRIVATE??? THEN GET A LOADA DIS!!!

Win this AIWA tele-video (that's television and VCR combined, stoopid) and you can watch it to your heart's content!

All you have to do is answer this question:

There is a collage at the start of METAL HAMMER THE VIDEO MAGAZINE featuring a mad mixture of star faces. Name them all?

Simple, huh? Get the video and check out the stars.

Send your entry to
HAMMER VIDEO-MAGAZINE COMPETITION
134b King Street, Hammersmith
London W6

Entries to arive not later than Friday, October 4.

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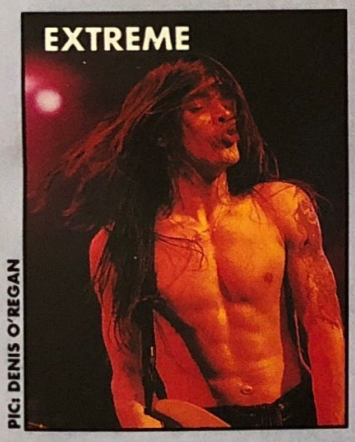
interview

THE VIDEO-MAGAZINE features interviews from across the world with the biggest and smallest bands... but always the best!

Here are some quotable quotes:

NUNO BETTENCOURT: "Extreme didn't just bring one element in, like funk. We grew up with funk that was Aerosmith and Led Zeppelin funk. It's a rock'n'roll funk."

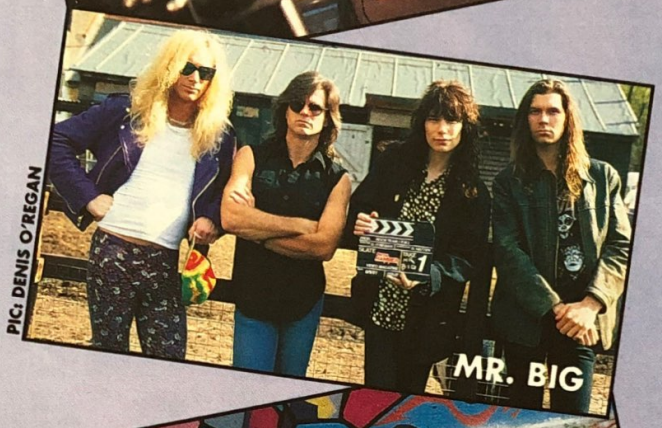


PIC: DENIS O'REGAN

PAUL GILBERT (Mr. Big): "If I were a real estate agent, dressed in a suit, trying to sell earth to aliens, what sales pitch would I use???!!! Wow... how about 'Hey, cheap!'."

GRINGO, from the outrageous, **F.F.W.**: "Don't just listen to metal, man. There's so much other good stuff and types of music that are good. Don't limit yourself to be just a metal fan or a rap fan or a reggae fan. That is stupid."

PIC: DENIS O'REGAN



PIC: DENIS O'REGAN

GEOFF TATE, QUEENSRYCHE: "The Nineties are here now. It's a whole new decade and it seems like people are reaching out for something a bit different, something that is more of a challenge perhaps; something that's a little bit more from the heart and not so obviously corporate in its make-up. I think that what we do is gonna grab 'em, especially if they're in that state of mind where they want something different."

MICHAEL KISKE, HELLOWEEN: "We're doing this interview to let the fans know what the truth about this whole thing is, because there have been a lot of lies told in the papers about the whole thing. Now, it's our turn."

WATCH this SPACE

.... in which new and up and coming bands have a platform.
The first volume of the video-magazine features British band, **ROADHOUSE**, and **STEELHEART**, currently breaking through in the States.

ROADHOUSE was formed by former Def Leppard guitarist, Pete Willis, so don't be surprised by the similarity in the music. Their first album is due out later this year.

STEELHEART play their American hit single, 'I'll Never Let You Go', with an exclusive live performance from Japan.

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Thrash it out

The section in the video magazine that deals with LIFE IN THE FAST LANE! In the first volume, we focus on the first Pan-European Thrash Readers' Poll, which had SLAYER, MEGADETH and SEPULTURA as major winners....

But while we would all expect the Slayers, Megadeths, Anthraxs and other diseases like Metallica to sweep this poll, one band took the handle and shook it violently: SEPULTURA, from Brazil. Now... they are the darlings of the thrash audience in Europe, winning:

BEST BAND
BEST GUITARIST (2nd)
BEST DRUMMER (3rd)
BEST VOCALIST (Max Cavalera)
BEST ALBUM ('Arise')
BEST VIDEO ('Inner Self' - 4th)
BIGGEST HOPE

Is it not safe to say that SEPULTURA are the future of thrash??? Or what!!!

During the past two years, Sepultura have fought out of the impoverished financial and artistic state of Brazil to establish themselves across the world as the bright new leaders of thrash, right under the noses of the establishment. Their one-on-one relationship with the fans certainly helped them pull off this coup... and the result of that is now reflected in the Metal Hammer Thrash poll.

"Winning this poll is cool," guitarist Andreas Kisser told the video-mag, with drummer Igor Cavalera adding: "It gives us new energy because it lets us know that people really enjoy our work. It's not like critics reviewing your album. This is the people telling us how they feel." They tell us how hard it was to break in Brazil and establish their own scene there. "Back in Brazil in '83 and '84, we didn't have anything," said Andreas. "We had one store in Sao Paulo that had all the imported stuff. It was real expensive. Then people would start bootlegging tapes. That's how the thrash underground scene started in Brazil."

Igor: "We had to work real hard. Me and Max would spend nights writing letters and sending albums around the world. Then we would receive a letter saying that we were being played on the radio which would make it worthwhile."

We think it's safe to say that Sepultura will be making other visits to the video-magazine!

PIC: ALEX SOCA/PHOTOFEATURES

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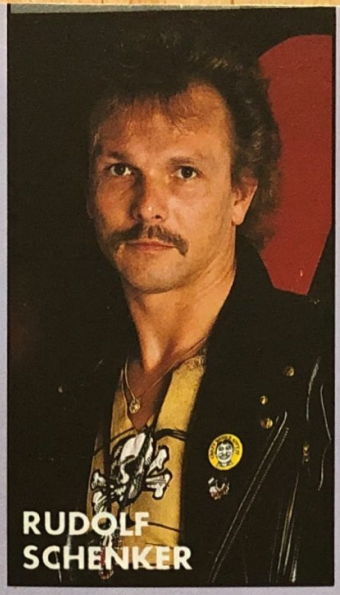
GIANTS OF ROCK


RUDOLF SCHENKER

SCORPIONS

Video Profiles Of Rock Legends

It's fitting that the first band to be featured in this section of the video-magazine is **SCORPIONS**. Not only does this coincide with their 20th anniversary, but also with a hit single, 'Wind Of Change', that has gone through the roof in practically every country in the world.

And, of course, as 'Wind Of Change' reflects global political change, especially in Germany, Giants Of Rock is a hat that Scorpions wear very snugly.

The Hammer vid-crew met up with **RUDOLF SCHENKER** and **KLAUS MEINE** when the band played live at International Rock Awards in London recently.

"It doesn't seem like 20 years," Klaus Meine says in the vid-mag interview. "We're concentrating much more on the future than looking to the past. People ask us the reason for our success. Well, it's pretty much a family thing with Scorpions. What it comes down to is friendship."

"We had to fight to survive," adds Schenker. "But it made us strong in the end."

Klaus and Rudolf also talk about the success of 'Wind Of Change'.

Klaus: "I wrote it a couple of weeks after coming back from Russia. There we were: a German band singing 'Still Loving You' in English to 100,000 Russians. That was very special. It was great to see the whole world coming together and talking the same language: music. A couple of weeks after I wrote it, the Berlin Wall came down."

And what about the future. Rudolf had no doubts.

"Another twenty years, of course!"

GODZ

In which stars talk about their idols

In volume 1, WHITE LION's MIKE TRAMP talks about the late PHIL LYNOTT, of THIN LIZZY.

"Since the day I got into rock'n'roll, my God has always been Phil Lynott. What Thin Lizzy do to me when I listen to his words and their music is just so comforting to me. I haven't found anything to replace for me what he stood for lyrically."

NICKO

McBrain-Damaged

Like **IRON MAIDEN** themselves, Nicko McBrain is fast becoming a British institution. As he shows on the video-magazine, this is a man who could start his own heavy metal games show. A star is born!

Nicko is let loose in a drum store and talks to the vid-mag not only about drumming, but, naturally, what Maiden have been up to.

"We actually finished the tour four or five months ago, which is quite a long time. We had a great time. In fact, it was the best tour we have ever done.

"Being off the road, though, takes a bit of getting used to. It's especially hard for me because I want to play all the time. Drumming is such a physical thing and if you don't play, all the muscles that got tight from playing tend to... ah.... DEFLATE! It can be rather painful."

PIC: DENIS O'REGAN

THE FINAL WORD

...In Which Artists Give Opinions You Never Knew They Had.

PIC: DENIS O'REGAN

Volume 1:

OZZY OSBOURNE

"One day, my kid came home from school and says to me: 'Daddy, is it true that you kill people?' That's a difficult question to answer... ONLY ON WEDNESDAYS!"

Hear and see Ozzy speak about parenthood in THE FINAL WORD!

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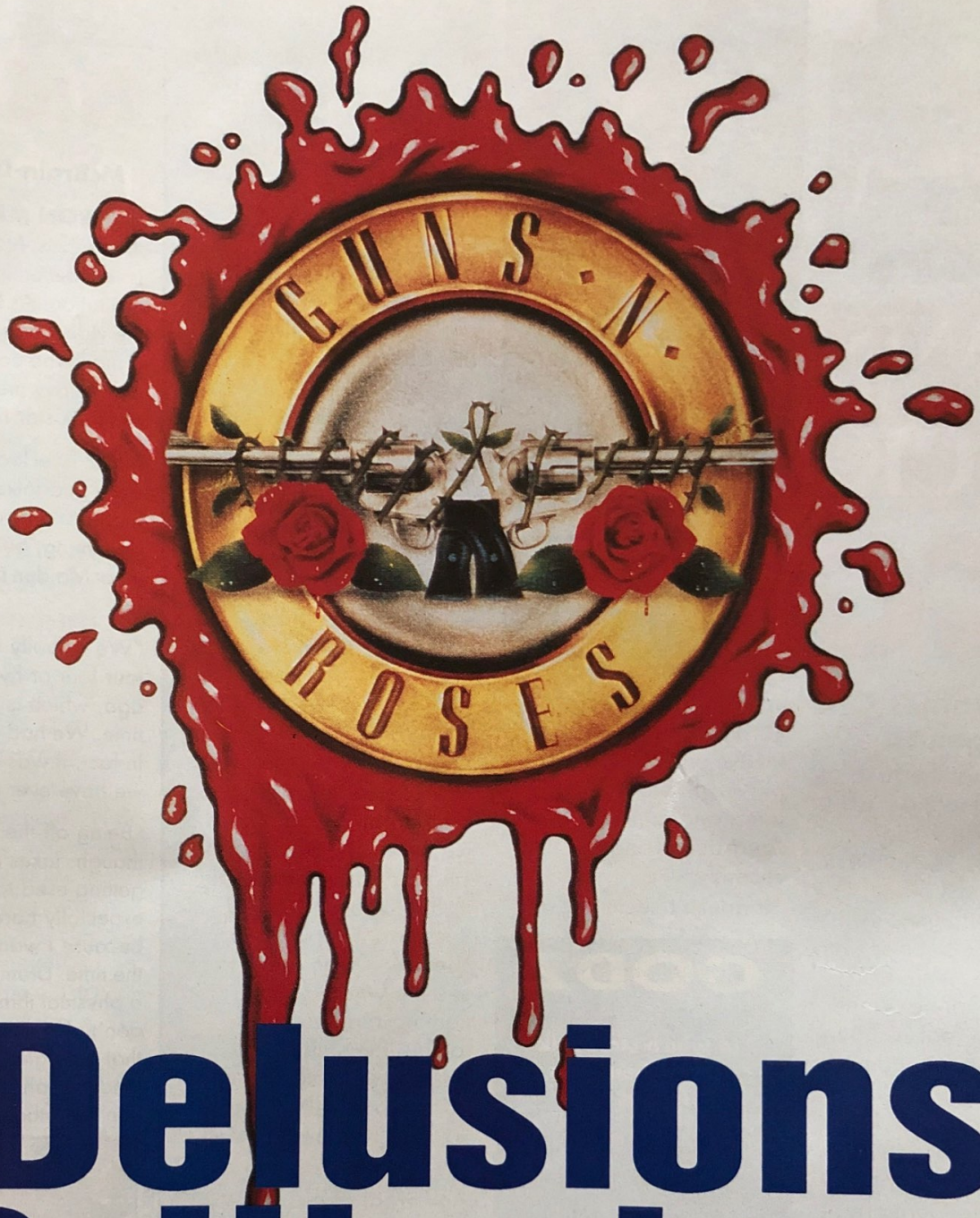

Delusions & Illusions

If vilification were a sure route towards sanctity, then Guns N' Roses would by now be guaranteed canonisation on a scale hitherto unprecedented. Not since the halcyon days of the Sixties, when bands were literally taking hedonism to the edge has any Rock band managed to raise such a level of hysteria and social fear as has been the case with this Los Angeles sextet.

Guns N' Roses simply want to be left alone to get on with what they do best: play primal purge-urge, red raw Rock music. Yet the media will simply not let them do so. The recent riot at the St. Louis Amphitheatre on July 2 when Guns headlined has received an incredible amount of coverage on both sides of the Atlantic, with the most horrendous claims being made about the band's uncaring and unco- operative attitude. A little later in this piece the band will be stating their viewpoint, but what I'd like to know is, how so-called responsible journalists can run 'facts' about the situation without ever checking things out with the band who were at the centre of it all. It smacks to me of gun law in action. Shoot the bastards first and then try to bury the truth. So, this feature is an attempt to redress the balance somewhat, and give them the chance to put their side on a number of burning issues. Take it or leave it, that must remain your decision, but do not follow the majority of the

"We are not the Berlin Wall coming down. We are not Communism falling. We are not fking civil war in Yugoslavia. We are not the Gulf war. We are just a f**king Rock 'N' Roll band." Duff McKagen, July 1991**

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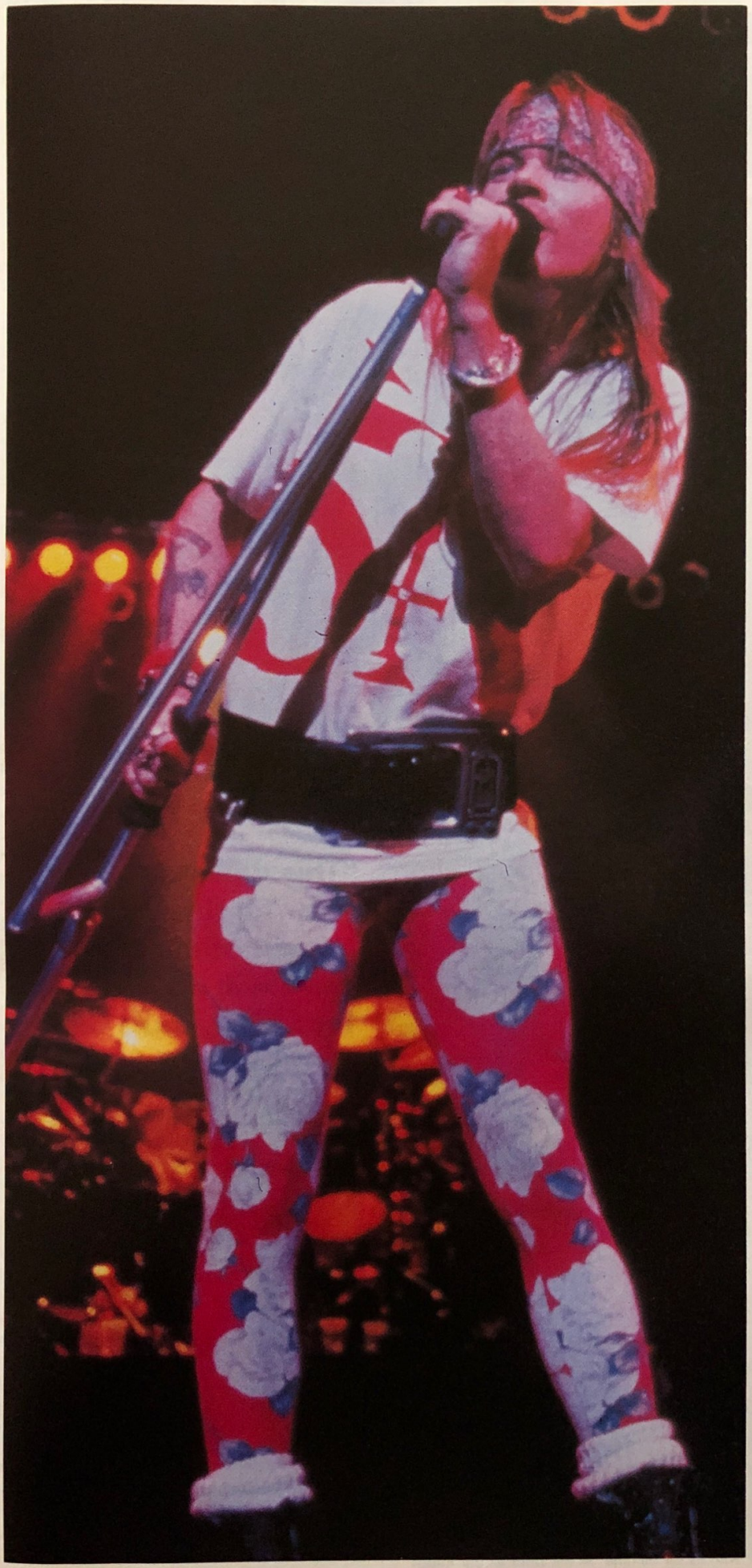

media's example and deny them the right to be heard.

Dallas. At one point, a glamorous city for whom wealth was immeasurable. A testament to capitalism and an indictment of the same. It's here that Guns N' Roses are making their comeback after the shock and horror of the aforementioned riot in St. Louis, an incident that cost them much of their equipment and forced the postponement of one date in Chicago on July 4. Perhaps it's ironic that Dallas, the city in which much of America's youthful hopes and naive aspirations for the future were assassinated in November 1963 along with President John F. Kennedy, should now, in many respects, prove to be so pivotal in the career of the band who epitomise the post-Kennedy youth of the U.S. more than any other group during the past two decades. One more slip and Axl, guitarists Slash and Izzy, bassist Duff, plus new boys Matt Sorum (drums) and Dizzy Reed (keyboards) know they could be facing a crisis. And the world's media would like nothing better to report than another Rock 'N' Roll mini-holocaust. But the only people to be disappointed as the band break the house record at the huge Starplex Amphitheatre over two sold-out nights are the press, because the Guns hit a groove that was awesome during both shows, displaying a ravaging edge that scythed through all criticism. Sure, they were a little late onstage for the first

"Things have been going like clockwork on this tour - the only thing is that for us the clock is always kinda lop-sided!" Duff McKagen

night, but even that was soon forgotten. These weren't just performances, they were expositions of true genius. If there is a band in the world who can live with Guns N' Roses on this form, then they remain to be brought to my attention!

After the first date, Slash and Duff wound down back at their hotel, slaked their relief on coaxing alcohol and took in the events of the night.

"I think tonight was a real turning point for this band" began the affable blond bassist. "The crowd were really pissed off at having to wait a while for us to appear onstage (a delay caused by a misunderstanding over the timing of the show rather than any egotistical problem). But we went on and turned them totally around. They were throwing shit at us for the first three or four songs, and I got really aggressive out there. I went right up to the front of the stage as if to say to them 'Come on, I dare you to come up here!' I'm not usually a violent person, yet when the need arises I can be. But we pulled it off and it was important for us, because this was the first date we've done since the riot in St. Louis"

"Yeah, there was a certain tension before we

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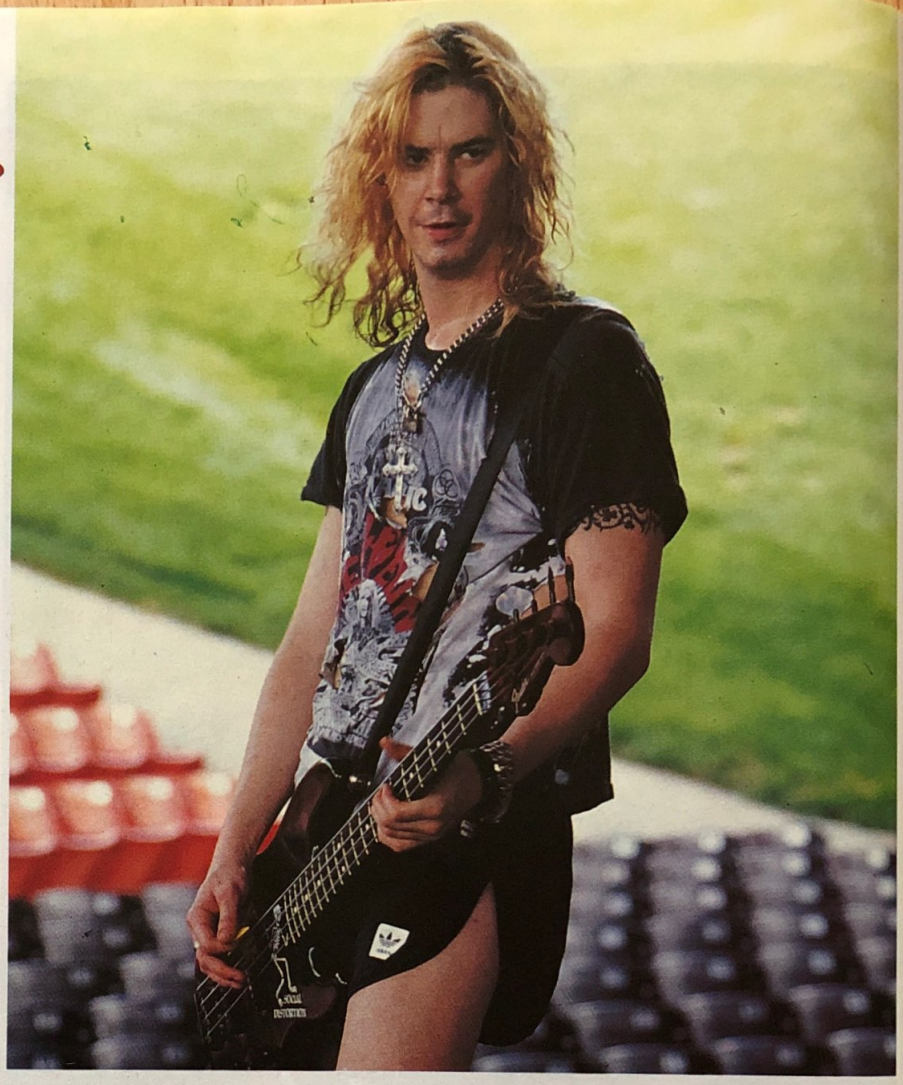
Delusions & Illusions



went out there onstage tonight" added Slash. "After all, the riot will always be at the back of our minds and we were playing with new equipment. Still it went really well. But you know, all things considered, for me to have gotten on the road is a stretch of the imagination. Look at all the crap that's been going on around us. We made the transition from an opening act with a pseudo-selling record to a huge band with a record in 'Appetite For Destruction' that was even bigger than we were - and still Guns N' Roses were opening for others! Then I had to deal with my own personal difficulties and also work through the situation with the sacking of drummer Steve Adler. Finally we made it back into the studio and I did my guitar parts, only to have to wait for Axl to record his vocals. Don't get me wrong I don't regret anything that's happened and I would never complain about any of it, but I'm glad to be back out on the road. For me it's kinda normal. I've missed touring and everything that goes along with it. And we've worked very hard to get ourselves to the point of being very tight, but still each show is as off-the-wall as it can get"

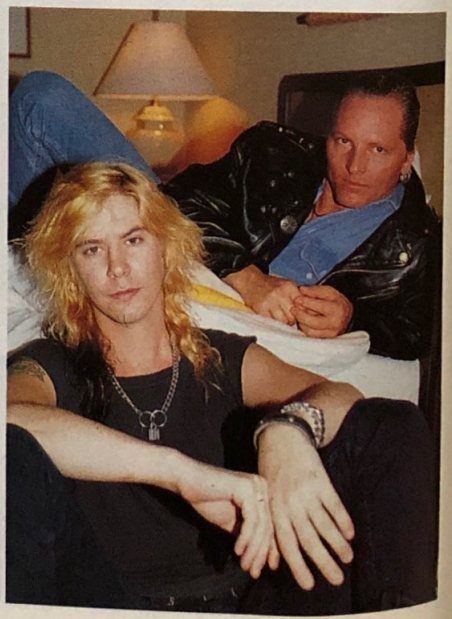
"Actually, despite what people outside might believe, things have been going like clockwork on this tour" burst Duff "The only thing is that for us the clock is always kinda lop-sided!"

The conversation is inevitably dominated by talk of the riot only a few days previously. Reports in the British media have once more tended to lay the blame firmly at the door of the hapless band, a situation not entirely helped by the word that the promoter intended to sue Guns N' Roses. There was also a possibility of charges being brought against them by the police for allegedly inciting a riot. So, what did occur in St. Louis? Slash grasped the thorn and pressed it once more to his flesh...

"Firstly, let me say that we went on stage on time and played for **7** hours and really kicked ass. But there was, shall we say, a discrepancy between Axl and one of the guys in the crowd over a camera he had. The guy was taking flash pictures all night and the security were supposed to do something about it (Axl himself claims that he asked the security people six times to take care of the problem, to no avail). Eventually Axl said to the security 'If you're not gonna do anything about the camera I will' I don't think they understood what the f**k Axl said, because it all happened so fast and he just dived into the crowd, Meanwhile, we're playing 'Rocket Queen' and we kept this cool beat going, just chugging along and I thought we'd just heroically continue to play the song, but instead Axl was really pissed off, broke his mike, walked off and we followed him.

"So I went backstage into my little guitar tuning room and waited to see what was gonna happen. And then the houselights went up. The crowd started to chant 'Guns N' Roses, Guns N' Roses' trying to get us back, and then they went into 'Bullshit, bullshit' I went back to the dressing room and suddenly all hell broke loose. I didn't see what was happening, but there were people being pulled in backstage and blood was all over the place. I was sitting in the dressing room quietly drinking from a bottle of Jack Daniels when it was suggested we should get out of the building. But to do what? Get caught in traffic? Where were we gonna go? Axl wondered if we should go back out and play, because he was worried that there were so many cops on the stage the crowd could get even more threatening and rebellious - not that I'm having a go at the police, after all they were doing their job. But by the time we'd made the decision to go on, it was too late. The drum kit was down, the amps were flying and the fans had lost their heads. I can't put it into words how frightening the whole situation was. I'm just so relieved that nobody died (45 were injured). But this will stay with us for all time. At the back of our minds

"This will stay with us for all time. At the back of our minds there will always be a fear of St. Louis being repeated" Slash



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"I feel like I'm walking around in a circus act all day. I just wanna go out and do what I do and be left alone." Slash

there will always be a fear of St. Louis being repeated"

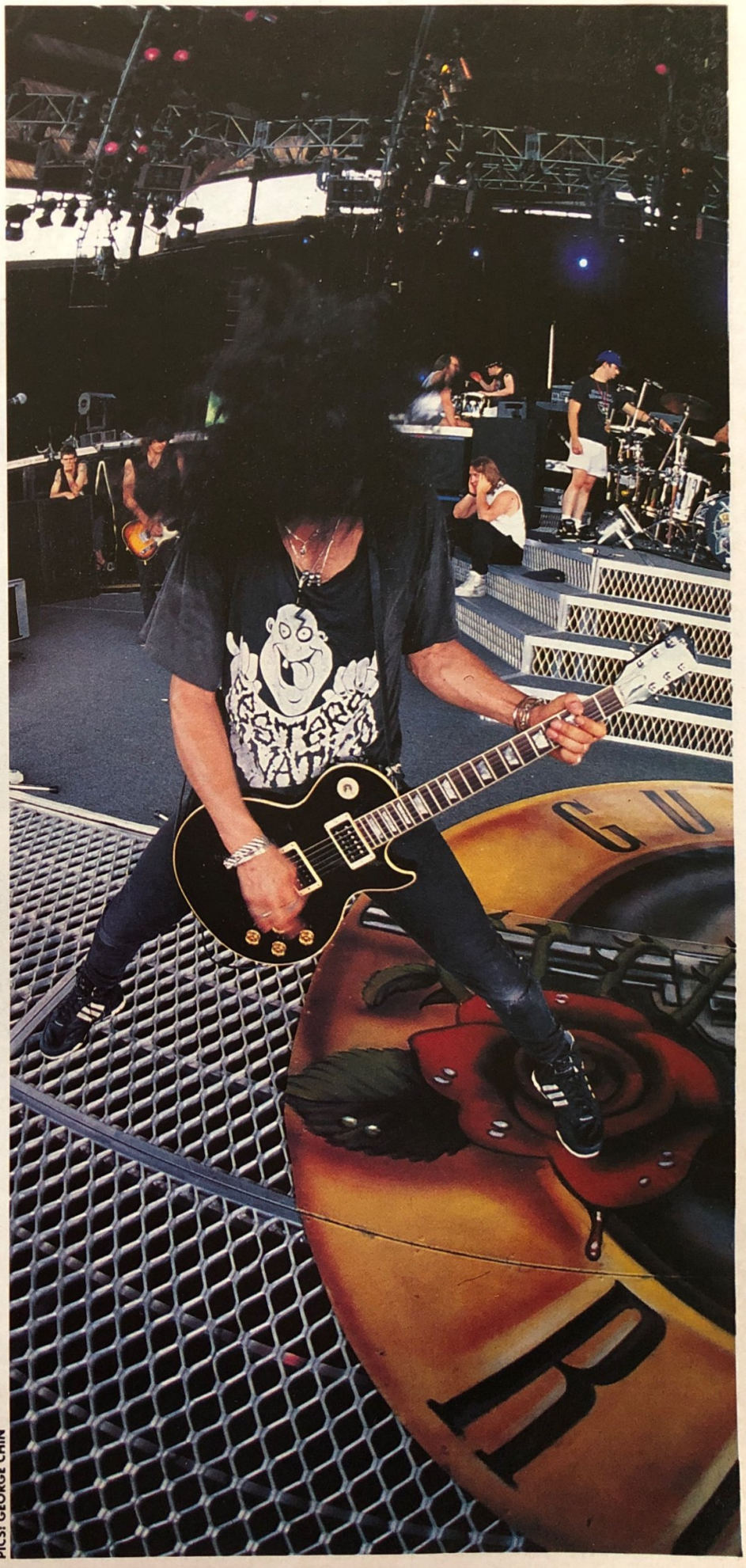
But beyond the sheer scale of terror inherent in ever facing a crowd out of control, there is also a disgust within the Guns camp at the treatment they've received at the hands of the media on this event.

"I was watching the TV news in Chicago after the riot and literally laughing!" snapped Duff with visible anger. "The f**king asshole reporter didn't even know what had happened, he was telling totally the wrong story. I studied journalism at college and the first thing I was taught was the importance of integrity. That's what we try to get across as a band and it's only fair that journalists should do the same. But you know the upshot was that some eight million people in Chicago that night saw his version of events and probably believed we started the whole thing! But that night I went to a club in the city and told fans there what actually happened and they were cool about it. The kids do see through that bullshit, but we still get a bad name"

"Personally I'm not surprised by the media's reaction" continued Slash with a certain resignation. "I think that sort of reporting goes with the territory. But the reaction of the promoter was upsetting. You see, we'd only done a couple of local radio interviews to appease the St. Louis fans to explain to kids who'd bought tickets for the Chicago show a couple of nights later that our gig there wasn't cancelled, merely postponed because we had no equipment. And then the promoter went public on major outlets and started really ragging on us. Now I could see to a certain extent why he'd been upset with us, but at the same time it was really not fair. Firstly, we were contracted to play for 90 minutes - which we did. Secondly, our contract with him stated that we were not responsible for any damage in the venue if alcohol was being sold on the premises - and it was being sold. And is it fair to blame us for the riot? I don't know who the crowd were mad at - us, the police or the security.

"I don't know any more what people expect from us. They seem to be waiting to see what we'll do next. I feel as if I'm walking around in a circus act all day. I just wanna go out and do what I do and be left alone to have a nice conversation with somebody or whatever, just to get on with my life. But most of the time now I stay in my hotel room and see the people I'm close to. I hang out and listen to my stereo, dealing with my own personal stuff. Then I go to the gig and do the best I can. It's a weird lifestyle"

Yet one question that St. Louis has inevitably raised is that of band responsibility. Any successful group wields an enormous power over its audience. The Guns are fully aware of their position in this respect, and



PICS: GEORGE CHIN

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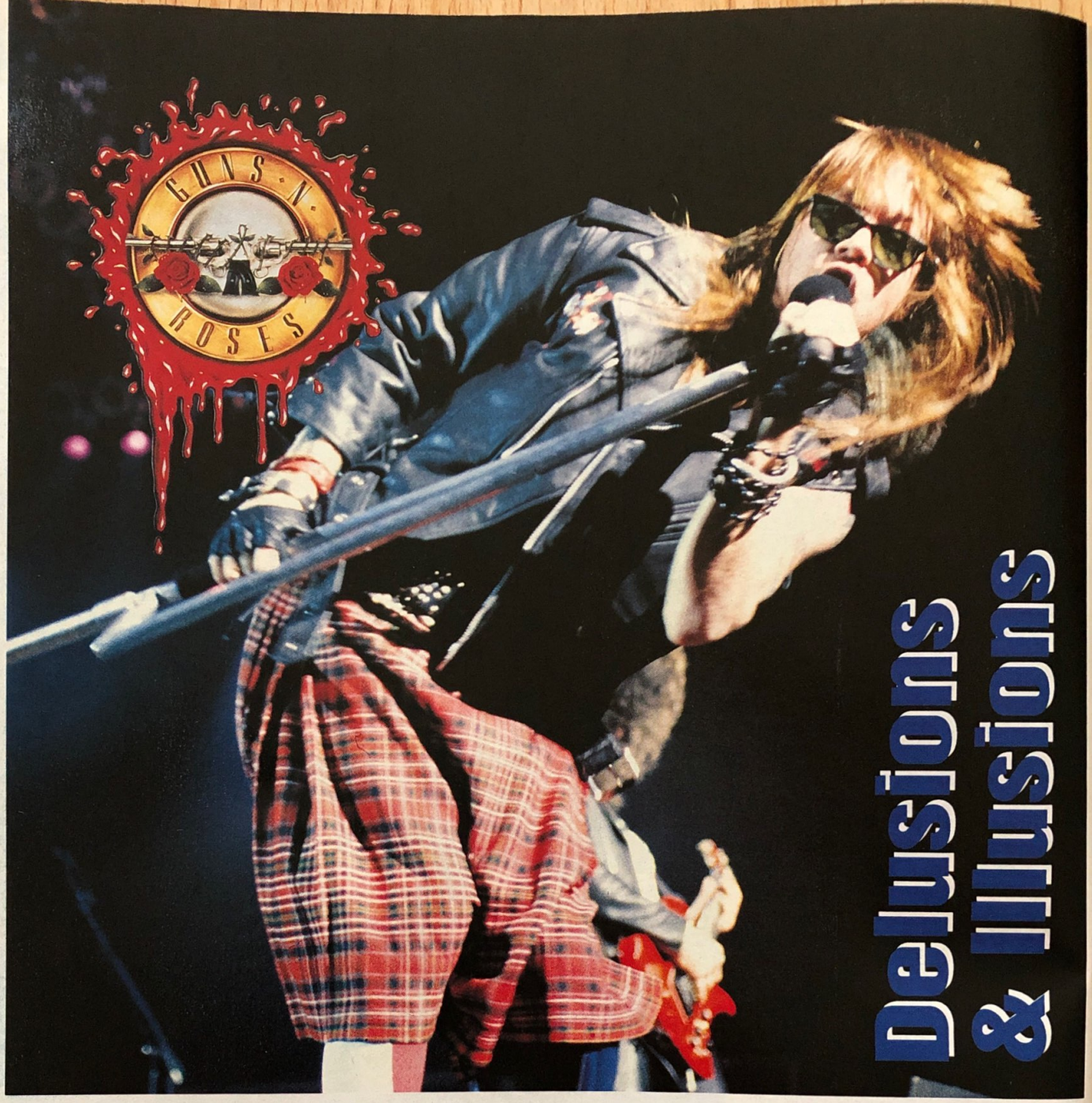

Delusions & Illusions

have no intention of ducking the responsibility fame has thrown them, as Duff outlined.

"I personally feel responsible for us not to do certain things. For instance we got offered $20 million to do one Marlboro cigarette print advert. We said, 'Fuck you!' Firstly, the sell-out thing is bullshit. I lost all respect for the Red Hot Chili Peppers when they did a Nike footwear ad. Secondly, maybe 25 percent of those kids aged between 12 and 15 who are fans of Guns N' Roses might see the ad and think it cool to start smoking! And if two percent of those kids end up dying from lung cancer, then we could have said to be at least partly to blame. That's something I don't want the responsibility for. It all gets down to the fact that we are a Rock 'N' Roll band who tell truths in our songs - truths which would be recognised by anyone who, like us, comes from the wrong side of the tracks. They deal with life as we see it and if people can't cope with the content all I can say is: look at the world around you, wake up and smell the coffee. But I don't feel we have to take responsibility for the fact that we state certain truths in our songs. In that respect we just reflect the world around us, and we certainly do not preach a way of life.

"You know what I felt really responsible for even now? The deaths of those two fans at Donington in 1988 **(two fans were crushed underfoot during the Guns' set that day, an accident for which the band were totally blameless and one that deeply affected them)**. I can't help but feel that had we not been there those kids might still be alive. I know it will seem a weird viewpoint to many, but that's the way I think. Something similar happened recently in Birmingham, Alabama. We were going to the show and the traffic was at a dead stop. But we had a police escort, which meant that we drove down the middle of the freeway. Some guy saw us do it and tried to do the same thing himself, he had an accident and ended up going through the windscreen and was killed. It was a mess. Now, if we hadn't done it the guy wouldn't have copied us and would still be alive. But, as someone told me not so long ago, if it's your time to go, then it will happen come what may. And if we hadn't have been around the driver of that car would have died in another way on that same day. No force can stop it... I dunno"

"I know and understand that we have a lot of influence" interjected Slash, hauling matters back from the brink of the esoteric. "But that's not where our attitude is. When we're out onstage we will say things about certain situations which arise, such as bottles being thrown. Apart from that we have never told people what to do with their lives. We've never advocated any kind of direction people who listen to our music should follow. I find it vaguely ridiculous what people expect from a Rock band. But then it isn't also true that all the attention any successful band gets is ridiculous?"■

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ANARCHY ON SUNSET STRIP

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Mötley Crüe

Mötley Crüe may have 'cleaned up' but they're still having fun. In fact they're rockin' harder than ever, with a new album in the works and a return to 'active service' all to celebrate their tenth anniversary. We tracked down singer Vince Neil to hear about their plans for a new video, the *'Decade Of Decadence'* album, and some surprising new projects.

It's high noon on a blistering hot, sunny and smog free summer's day and we're in downtown Los Angeles. We're on our way to the A&M studios where Mötley Crüe are enjoying the air-conditioning. As we make our way through the traffic, the heat slows down the normally crazed populace. Today the locals are out in force, hanging out of windows or just hanging out on street corners soaking up the rays. But the real reason is there's an eclipse due, and Los Angeles has been blessed with clear skies. A guy selling t-shirts hits the jackpot. He's rushed out t- shirts with 'The Eclipse - I was There!' and sells out the lot in minutes.

One guy that misses the eclipse is Mötley Crüe's blond frontman. He's too busy for sun bathing.
"Our producer Bob Rock's running really late with the Metallica album," sighs Vince Neil, "So for a while we had to work parallel with Metallica. Bob was putting in twenty hour shifts and it didn't take long for the poor guy to get completely burnt out. So we had no choice but to take a break. We only started again yesterday and obviously time's really short."

Thankfully the Crüe aren't doing a 'full' album. 'Decade Of Decadence' is a compilation album - with a difference.

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ANARCHY ON SUNSET STRIP

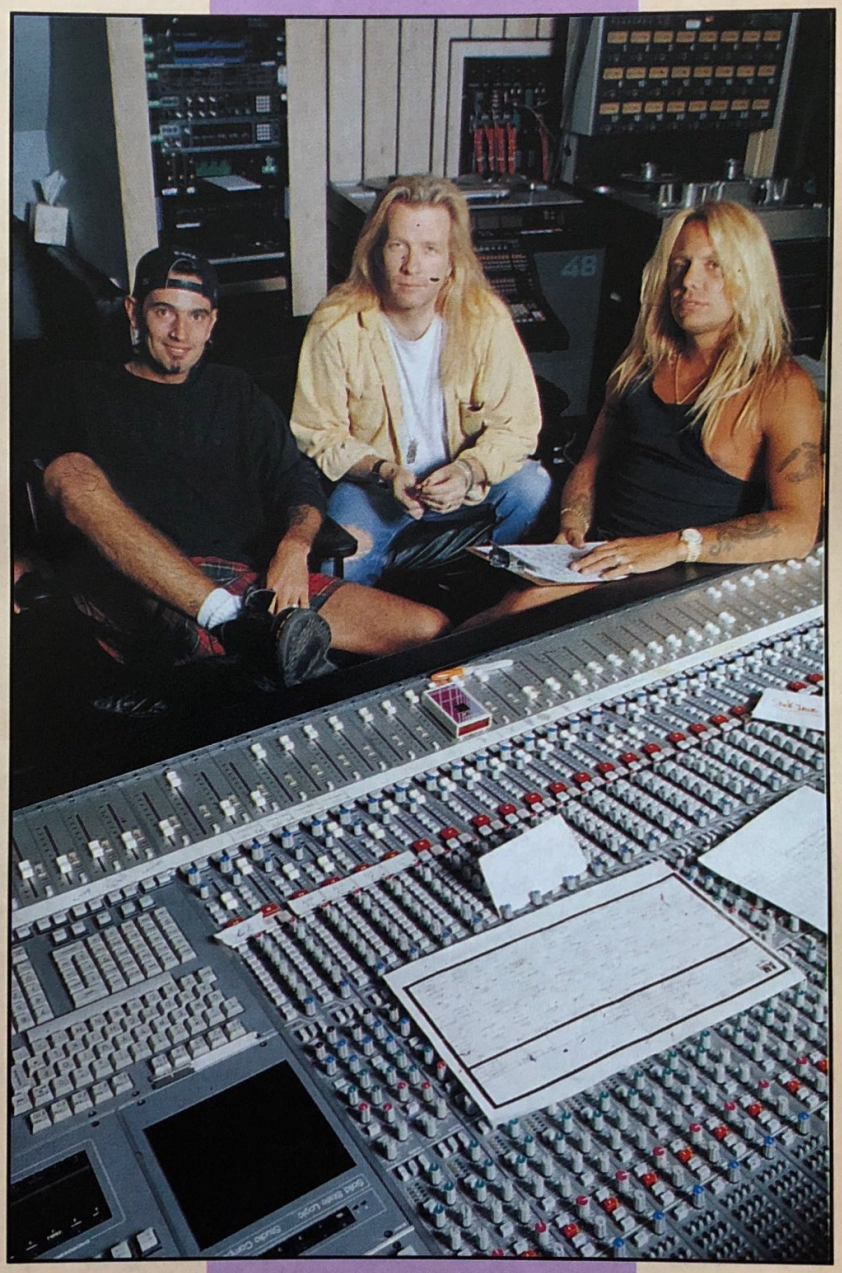
It's not just a collection of the best of the last ten years, as Vince explains.

SEX PISTOLS

"We're bringing out 'Decade Of Decadence' to celebrate our last ten years and so it's gonna be a special. Michael Wagener's gonna re-mix two tracks, 'Live Wire' and 'Piece Of Your Action', that we recorded as demos two years ago. They were only recorded as low budget demos so they need a bit of a shove in the production department to give them that right sound and to fit in with the other songs. There's also gonna be a re-mix of 'Home Sweet Home' and the live version of 'Kickstart My Heart'. We're also going to have 'Rock 'n' Roll Junkie' from the 'Ford Fairlaine' sound-track and a cover-version of 'Teaser' that we did for the 'Make A Difference' project - all stuff that you won't find on other Crüe albums. Apart from that we've got 'Shout At The Devil', 'Looks That Kill', 'Smokin' In The Boys Room', 'Girls, Girls, Girls', 'Wildside' and 'Dr. Feelgood'.

At the moment we're working on three tracks for 'Decade Of Decadence' that are completely new, they're 'Primal Scream', 'Angela' and those two are classic Crüe rockers, the other one is a cover version of the Sex Pistols' 'Anarchy In The U.K.'."

I got a brief blast of 'Primal Scream' - a killer track - and it just goes to prove that the Crüe aren't short of inspiration or talent. So why did they drop another new song, 'Punched In The Teeth By Love', for a cover-version of a song that was done by Mustaine's Megadeth three years ago?



"Remember that in ten years we've had five multi-platinum albums and not one has sounded like the other... we can afford to do experiments now."

"It was just a spontaneous idea, but 'Kicked In The Teeth' will definitely be on the album after 'Decade Of Decadence'." asserts Vince pouring Coke all over the place. "Last week when we were warming up in the studio one of us just kicked off with 'Anarchy' and it took off like a rocket. We didn't even think of Megadeth or Skid Row when we started playing it." (Skid Row also covered a Sex Pistols song, 'Holiday In The Sun').

So, right in the middle of one album they're already thinking of the next...

"Sure. We figure that we'll be back in the studio by October. We're gonna record all our rehearsals, give it a little production and then release it. We just had the urge to do it like that. Remember that in ten years we've had five multi-platinum albums and not one has sounded like the other... we can afford to do experiments now."

Is it true that on one of the tracks Tommy will be giving us his vocal debut? Vince looks confused.

"No. Never. That's Tommy and another one of his jokes. We will be recording an instrumental track, but Tommy will definitely not be singing."

The band might be in the studio, but they're already working out what the cover's going to look like. They plan to do a photo-montage of heaps of pictures from all sorts of personal scrapbooks and they're also planning a video for 'Primal Scream'. Rumours have it that the video will be one of the most expensive ever.

DIE HARD

"That's right," says Vince, "The cover for 'Decade Of Decadence' will be

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made up out of hundreds of personal shots. We all got our photo albums out and waded through them and chose the best. It'll look very Indie and underground and we want the fans to be able to look at it for hours and then look at it again and see stuff that they haven't seen yet.

"For the video we've got two brilliant directors together who'll be perfect at putting our power on to video. They're Rennie Harlan who did 'Die Hard 2' and Terry Hayes who did the 'Mad Max' films. The script that the two of them came up with is outrageous, they're blowing up cars and helicopters everywhere. It'll be a mini-film."

Not only are they busy recording and planning the cover and the video, they're also planning to release a video compilation of all the tracks they've shot. On top of that they're planning solo albums...

"Yeah. Mick, Tommy and I are planning

"The video will be a mini-film - it'll be outrageous, there will be blown-up cars and helicopters everywhere."

solo albums. They're not 100 percent solo albums. For instance, Mick is doing a Blues album, but Nikki Sixx and Tommy are going to be playing on them. I'm playing a solo album of cover-versions nobody has ever done. A couple of friends of mine are going to help out and Nikki's gonna produce it. Like they say, keep it in the family."

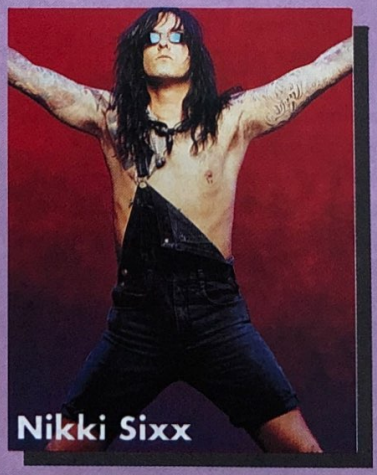
So I suppose you could start booking your holidays for later this year?

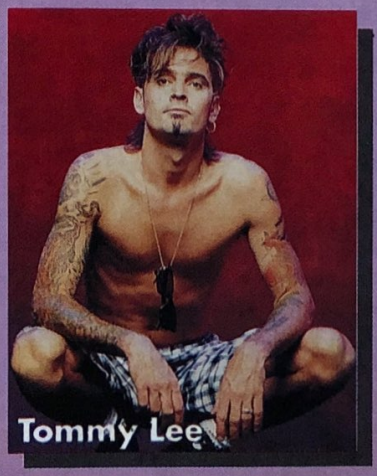
"No way!" snaps the blond bombshell, "I'll be headin' straight off to the European festivals and then off to Monte Carlo to lose a bit of money and from there on we'll be in Australia."

The timing problem with Bob Rock is not the only clash of interests that Mötley Crüe have had with Metallica. Mötley Crüe are now third on the bill at the Donington Festival after AC/DC and Metallica. Did this cause any problems? After all, didn't Mötley Crüe publicly state for ages that they wouldn't play as

Vince Neil

Mick Mars


Nikki Sixx


Tommy Lee

support to anyone, no matter who?

"No, we don't have a problem with that. When they started planning the festival it started looking as if Metallica wouldn't be able to make the show, so we were asked to headline. Naturally, we agreed. But then when Metallica said they were able to do the gig we didn't want to get involved in any silly little arguments about who's gonna go where. Our management were against it, but we didn't mind getting third on the bill. It was a brilliant line-up and we wanted to be part of it no matter where we had to be on the bill. We planned to make a lot of steam for an hour and have a lot of fun - on top of that we got to start partying earlier than anyone else!"

It's incredible to think that a band can still have fun after all these years playing the same songs for an hour that they've done year in and year out. On

"Donington was a brilliant line-up and we wanted to be part of it no matter where we had to be on the bill."

top of that you're hanging out with the same faces all the time - that's got to almost as bad as living across the road from Mount Rushmore.

"Sorry, I'm going to have to disappoint you there." laughs Vince. "We still have a lot of fun. For instance, in Denver Tommy ran across the hotel landing stark naked and as luck would have it some little old lady came out of her room just as Tommy's belting along. She of course freaks and calls the law. Unfortunately she only saw him from the back and could only give the cops a description that the flasher was a guy with long black hair. So the cops started searching and the first door they knocked at was Mick's. Now Mick hardly ever leaves his room, but having long black hair he was carted off to the local nick. The poor guy had to sit for a couple of hours in jail without knowing what he was supposed to have done."

PETER BURTZ

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CIRCLE OF SOUL

Angels of the Ghetto

North Carolina is full of hard-line Christians. It's the kind of place where if you read your horoscope with more than a passing interest, you'll be burned as a heretic. It was here however that Circle Of Soul were to face the four hundred or so people who had turned up to watch Winger, the headlining act.

Circle Of Soul, about as familiar to the locals of Raleigh, North Carolina as tribes of marauding Chelsea supporters are to praising West Ham, came, saw and indeed conquered. This was not a case of eliciting a polite slapping of palms together, but of full bodied, open armed acceptance and appreciation. Over the course of forty or so minutes, Circle Of Soul, fronted alternately by guitarists/vocalists Joie Mastrokalos and Granny Cleveland, selected the best tracks off their debut album 'Hands of Faith', and produced a performance of breath-taking mastery. Influences come from all over with this band, blues, metal, funk, you name it.

Circle Of Soul don't belong to suburbia. They aren't a bunch of sweet little mummy's boys with cute smiles and thousands of dollars locked in trust funds. They're real. Andy Bradshaw ironed on some tattoos and talked to singer/guitarist Joie Mastrokalos...

Whatever your vice, help yourself. Raleigh did just that. The following morning, over a large pot of coffee (with a side-order of caffeine) Joie Mastrokalos relates how the band ended up being called Circle Of Soul.

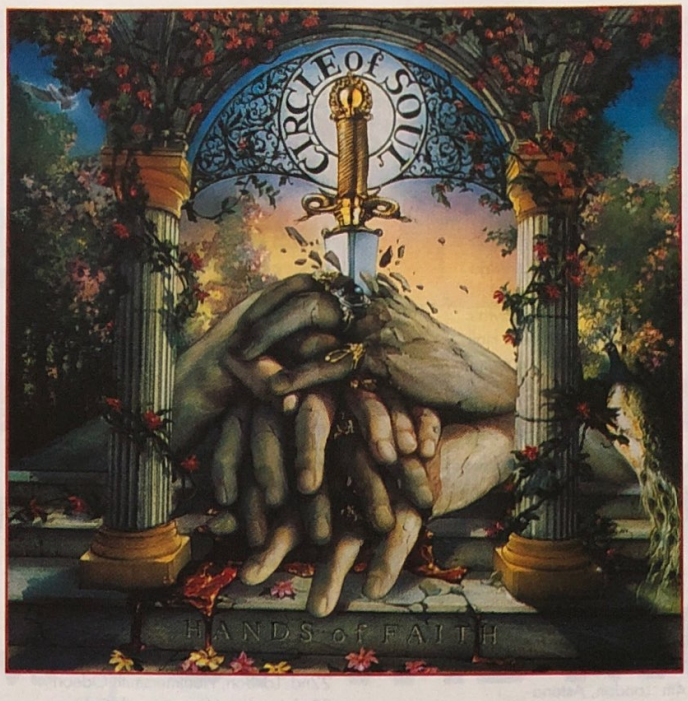
"Me and Granny, when we started the band, were called Soul To Soul, because it was me and him. Plus of course it was the title of the Stevie Ray Vaughan album. Anyway, we were in Los Angeles one time, when this guy approached us to tell us he'd just signed this English soul band called Soul II Soul, so could we change the name? We were completely at a loss at first. Then, we realised the whole thing was coming together like a circle: we got Aaron our drummer, then Brian (bass) and finally, Newt for percussion. The circle was complete. We sort of kept the Soul...and gained a Circle!"

Many hard rock bands these days boast slap bass players - Bang Tango for one - but few (if any) have a full time percussion player, as Circle Of Soul do in Newt Cole.

"I always wanted a slap bass player in the band, but he had to be a real solid motherf**ker. The foundation of a band is bass, drums and yeah, percussion. Look at Led Zeppelin, Jimmy Page was so out of it at times that if it hadn't been for John Bonham and John Paul Jones, they would've been all over the place. I actually like

Scanned with CamScanner

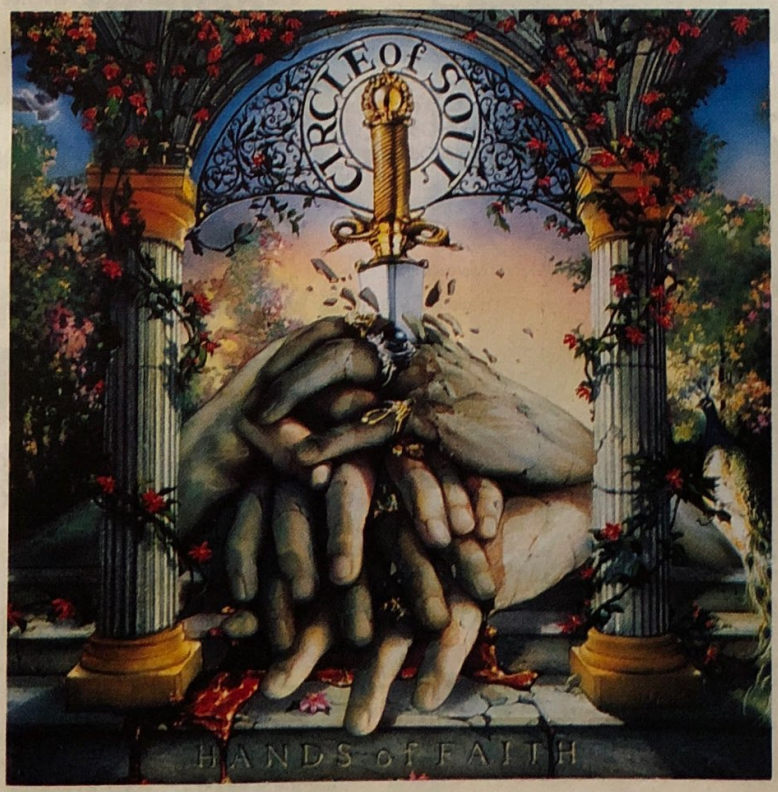
Page by the way! But the percussion is unusual, but because we come from so many different cultures and backgrounds, it seemed natural. It looks and sounds great too."
Circle Of Soul are all about attitude. Joie admits to be on the edge when he gets on stage, never quite sure exactly what his solo is going to be until he plays it. He believes that kind of approach is what makes the band so impressive live. In fact, in a biography of the band, they are quoted as saying that everybody who goes to see Circle Of Soul, comes away a convert.
"A lot of people like the album and then are completely blown away by the live show. Their surprise comes from seeing so many of today's bands who are so keen to reproduce their record that they add nothing to the songs when they play them live. We didn't use any samples or any of that shit. We play live what we played on the album - and more."
That, in fairness, is one criticism



"People can be completely blown away by the live show. We play live what we played on the album - and more!"

of 'Hands Of Faith'. The recorded and the live are *light years* apart.
"Yeah, but how can you take twenty-four years of living in hate and love and regret and put it on tape? You can't, it gets washed away. People reading this interview won't be able to see my face crinkling or my hands moving. Sure, you can describe it, but unless you're there it's not the same."
Joie, makes no secret of his time in jail. Although Circle Of Soul is not about preaching, there are some things that they will speak out against.
"It's easier for people to be racist than to get on with each other. Or at least that's what society ends up telling you. In jail, the only thing that people were agreed upon was hate. If we could do anything, it would be to shake people and make them realise that if we all forgot that bullshit, the unity which would follow could move mountains."
Go and see this band. It's a learning experience.■

CIRCLE OF SOUL · HANDS OF FAITH



"Hands Of Faith may be recognised as the greatest debut album of the last few years"
– HOT METAL

"It's a great vibe. Tap your feet and dance with CIRCLE OF SOUL"
– METAL FORCES

"Quite simply this is vital, contemporary rock that will soon find the big stage it deserves. Buy and enjoy! GRADE A"
– RIFF RAFF

"Blues, Metal, Funk, you name it. Whatever your vice, help yourself!"
– METAL HAMMER

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HOLLYWOOD records

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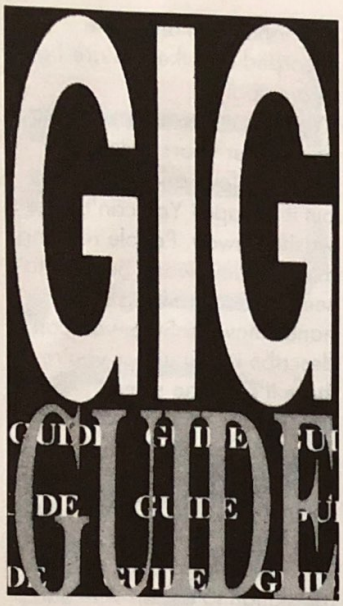


GUNS N' ROSES/ SKID ROW/ LENNY KRAVITZ

Say no more. The day of reckoning has finally arrived. Expect plenty of fireworks... a riot or two perhaps (just to make Axl's day), and, of course, total confusion from an audience who won't be able to sing along to any of the new songs - because they still haven't heard them. At least Skid Row haven't kept everyone in the dark.

AUGUST

31st London, Wembley Stadium

EXTREME

Yes, they're back again, playing the kind of venues they deserve. Expect new songs from their third album, due next year. Oh, and get the funk out dudes...

OCTOBER

9th Plymouth, Pavilion
10th Newport, Centre
11th Wolverhampton, Civic Hall
13th Edinburgh, Playhouse
14th Newcastle, City Hall
15th Nottingham, Royal Concert Hall
17th Manchester, Apollo
18th Sheffield, City Hall
20th London, Hammersmith Odeon
21st London, Hammersmith Odeon

DARE

Promoting their new album 'Blood From Stone', Darren Wharton and Co. embark on their long-awaited tour. Phil Lynott fans should definitely see one of the few bands who haven't forgotten the most memorable bass player in the world....

SEPTEMBER

12th Buckley, Tivoli
13th Liverpool, Rock City
14th Birkenhead, Stairways
15th Newcastle, Riverside
17th Glasgow, The Mayfair
19th Bradford, Queens Hall
21st Manchester, International 2
23rd Bristol, Bierkeller
24th Wolverhampton, Wulfren Hall
25th Norwich, Waterfront
26th Cambridge, Junction
27th London, Astoria

GREAT WHITE

Jack Russell is off the leash again, and in fine yapping form. Get hooked!

SEPTEMBER

2nd Manchester, International 2
3rd Nottingham, Rock City
4th London, Astoria

MAGNUM

Ah, good old Magnum, keeping the flag flying for British - er - rock. Here they go again, this time in support of their soon-to-be-released live album 'The Spirit'.

SEPTEMBER

17th Sheffield, City Hall
18th Manchester, Apollo
19th Newcastle, City Hall
20th Glasgow, Barrowlands
21st Liverpool, Royal Court
22nd Newport, Leisure Centre
23rd Cambridge, Corn Exchange
24th Reading, Hexagon
25th Poole, Arts Centre
27th Hammersmith Odeon

SCREAMING JETS

All together now: 'Fat Rich, Fat Rich C**ts...'! This lot, from down-under of course, should be seen to be believed. On their first trip outside Australia, their U.K. visit should be enlightening for them, as well as for us. If all goes well on the tour, the Jets may add a night at the Town & Country Club after the Glasgow gig.

SEPTEMBER

10th Norwich, The Waterfront
11th Nottingham, Rock City
12th Newcastle, Riverside
13th Bradford, Queens Hall
14th Walsall, Junction 10
15th Bristol, Bierkeller
17th London, Marquee
18th Manchester, International II
19th Buckley, Tivoli
20th Glasgow, Mayfair

LAST CRACK

SEPTEMBER

2nd London, Marquee

FISH

NOVEMBER

7th Dundee, Caird Hall
8th Belfast, Mandela Hall
10th Glasgow, Barrowlands
11th Middlesborough
12th Carlisle, Sands Centre
14th Wolverhampton, Civic Hall
15th Nottingham, Royal Centre
16th Liverpool, Royal Court
18th Bristol, Colston Hall
19th Hanley, Victoria Hall
20th Cambridge, Corn Exchange
22nd London, Hammersmith Odeon
23rd London, Hammersmith Odeon

DECEMBER

20th Sheffield, City Hall
22nd Birmingham, Aston Villa Leisure Centre
23rd Manchester, Apollo
26th Bradford, St George's Hall
27th Hull, City Hall
28th Newcastle, City Hall
30th Aberdeen, Capital
31st Edinburgh, Playhouse

MARILLION

SEPTEMBER

18th Oxford, Apollo Theatre
19th Cambridge, Corn Exchange
21st Manchester, Apollo
22nd Edinburgh, Playhouse
23rd Bradford, St George's Hall
25th Nottingham, Royal Concert Hall
26th Cardiff, St David's Hall
27th Aston Villa, Leisure Centre
29th London, Hammersmith Odeon
30th London, Hammersmith Odeon

XENTRIX

SEPTEMBER

6th Blackburn, King George's Hall
7th Workington, Carnegie Hall

DUMPY'S RUSTY NUTS

AUGUST

31st Tonypandy, Naval Club

EZRA PARK

NOVEMBER

1st Usk, The Chainbridge

SKELETON SWING

SEPTEMBER

27th Cardiff, Bogiez

DROFTES

SEPTEMBER

17th Reading, Granby Tavern

OCTOBER

30th Reading, Granby Tavern

THE CRYBABYS

AUGUST

30th Norfolk, Downham Market Town Hall

SWITCH

SEPTEMBER

12th Hyde, The Riverside Club (For National Association For Bikers With A Disability)

SILVER HEARTS

SEPTEMBER

4th Barnsley, Shambles
5th Bedford, Sweetings
13th Portsmouth, Hornpipe
17th Oxford, Dolly
29th Corby, Earlstreet Underground

SLAP IN THE FACE

AUGUST

27th London, Fulham, The Swan
29th Bradwell, Phase One
30th Cleethorpes, Jezebels
31st Nr Settle, Yorks, Cloud Nine Free Festival

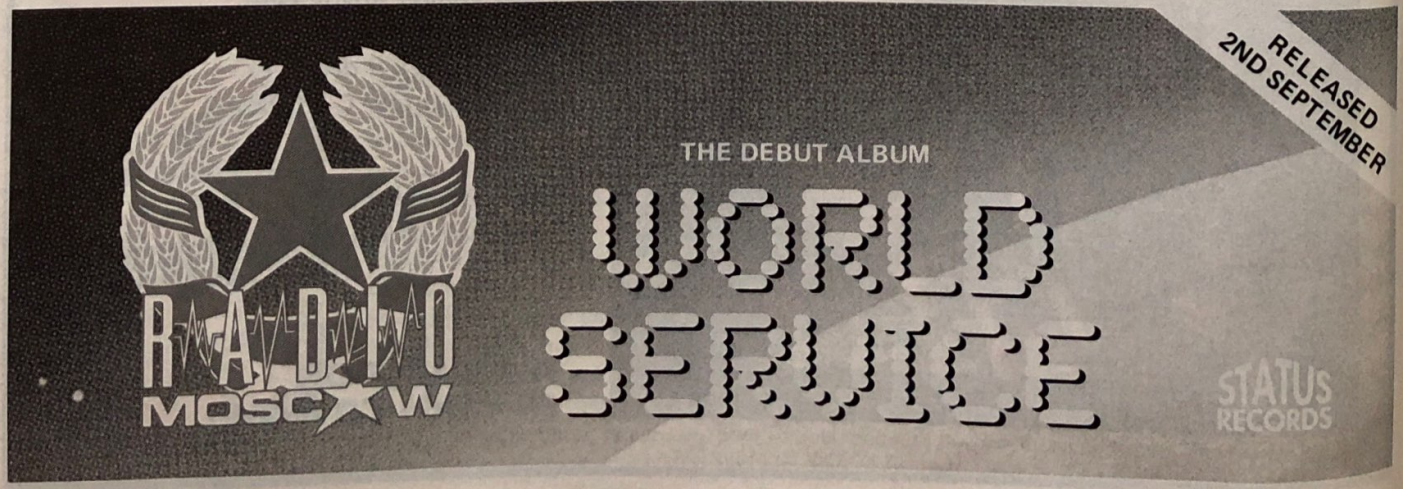
SEPTEMBER

3rd Windsor, The Old Trout
8th Croydon, Ashcroft Theatre, Fairfield Halls

WATERBRATZ

SEPTEMBER

2nd London, New Cross, Amersham Arms
11th Oxford, Dolly
22nd London, East Ham, Ruskin Arms
28th Bradford, Club Rio



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METAL HAMMER SPECIAL

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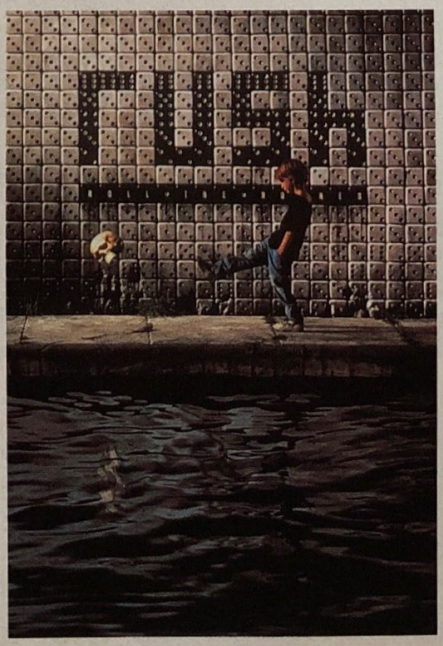
ALBUM OF THE MONTH



RUSH
'Roll The Bones'
(East/West)

Tracks: Dreamline, Bravado, Roll The Bones, Face Up, Where's My Thing, The Big Wheel, Heresy, Ghost Of A Chance, Neurotica, You Bet Your Life.
Producer: Rupert Hine.
Country Of Origin: Canada

If anyone had written off Rush as some bunch of reformed pomp rockers long past their sell-by date, then 'Roll The Bones' will come as a slap in the face.

It has always been difficult to put a finger on what it is that makes Rush so enduringly successful. Perhaps it's just because Rush sound like Rush and nobody else! But there has always been a kind of sybaritic luxury in the arrangements, an indifference to less being more and a **total** disregard for fashion. 'Roll The Bones' certainly doesn't pander overtly to current trends, except for an understated rap on the title track itself as a nod in the direction of funk-rock.

'Dreamline', which kicks off proceedings, is a real eye opener, transporting the listener back ten years to the wonderful 'Moving Pictures'. This song will become a favourite with all Rush fans in about three milliseconds and is a natural single choice. It's a classic.

Rush have never been afraid to mix styles or feels on albums - look at 'Hemispheres'! This is no exception; 'Bravado' sounds as though it could have slipped of a latter-day Jackson Browne album; 'Face Up' is a classic Rush rocker; 'Where's My Thing' is a groovy instrumental redolent of 'YYZ'. What **does** run consistently throughout however, is an easy out-pouring of excellence, whether it be 'The Big Wheel' or 'Ghost Of A Chance', 'Heresy' or 'You Bet Your Life'.

They once talked about 'grace under pressure'. **What** pressure? They still make it look effortless.

Andy Bradshaw 4

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SEPTEMBER '91

1 = RUBBISH
2 = NOT BAD
3 = REASONABLE
4 = BRILLIANT
5 = INCREDIBLE

		Ø	CANCER Musician	ANDY BRADSHAW Metal Hammer	AL SIMPSON Metal Hammer	FAY WOOLVEN Metal Hammer	LOUISE KENDRICK Metal Hammer	CHRIS WELCH Metal Hammer	JAMES SHERRY Metal Hammer	HOWARD JOHNSON Metal Hammer	PIPPA LANG Metal Hammer	ANTHONY NOGUERA MH Reader
1	RUSH Roll The Bones	3.9	1	4	4	4	4	5	3	5	5	4
2	METALLICA Metallica	3.7	5	3	4	2	2	3	5	5	3	5
3	MUDHONEY Every Good Boy Deserves Fudge	3.5	3	4	3	3	3	4	5	2	4	4
4	BLACK-EYED SUSAN Electric Rattlebone	3.4	2	4	4	3	3	3	3	4	5	3
5	OVERKILL Horrorscope	3.4	3	4	4	3	3	4	3	3	3	4
6	THE ACCELE-RATORS Dream Train	3.3	2	4	4	3	4	3	3	3	4	3
7	DARE Blood From Stone	3.2	1	5	2	5	3	4	3	3	4	2
8	FOUR HORSEMEN Four Horsemen	3.2	1	3	3	4	4	4	3	4	3	3
9	MILK Rash	3.1	3	2	2	2	4	3	5	3	4	3
10	THE STORM The Storm	2.8	1	4	3	3	3	3	3	1	4	3
11	CHRISSY STEELE Magnet To Steel	2.7	1	3	3	4	3	3	2	2	4	2
12	SHUDDER TO THINK Funeral At The Movies	2.7	2	2	2	2	3	3	5	3	2	3
13	GODFLESH Slavestate	2.6	4	2	3	1	2	3	3	2	1	5
14	SEKA Love Shim	2.6	3	3	2	2	2	3	4	2	2	3
15	DOGS D'AMOUR Dogs Hits & Bootleg Album	2.5	1	2	2	3	3	2	4	4	2	2
16	CRASH 'N' BURN Fever	2.5	1	2	3	3	3	3	2	3	3	2
17	BILLY FALCON Pretty Blue World	2.4	1	3	2	2	2	3	2	2	4	3
18	KING OF THE HILL King Of The Hill	2.4	2	3	3	2	2	4	2	2	2	2
19	CELEBRITY SKIN Good Clean Fun	2.4	1	2	2	2	4	1	4	2	2	4
20	THE PLEASURE-BOMBS Days Of Heaven	2.3	2	3	2	2	2	3	2	3	2	2
21	LEEWAY Desperate Measures	2.3	1	3	2	2	2	2	4	2	3	2
22	RADIO MOSCOW World Service	2.3	1	3	2	3	2	3	1	2	3	3
23	TUFF What Comes Around Goes Around	2.1	1	2	2	3	2	5	2	1	2	1
24	ASPHYXIA Exit: Reality	2.0	2	2	1	1	1	3	3	3	1	3
25	CORONER Mental Vortex	1.9	4	1	1	2	1	2	2	3	1	2
26	UPSIDE-DOWN CROSS Upside-Down Cross	1.6	3	1	1	1	1	1	5	1	1	1

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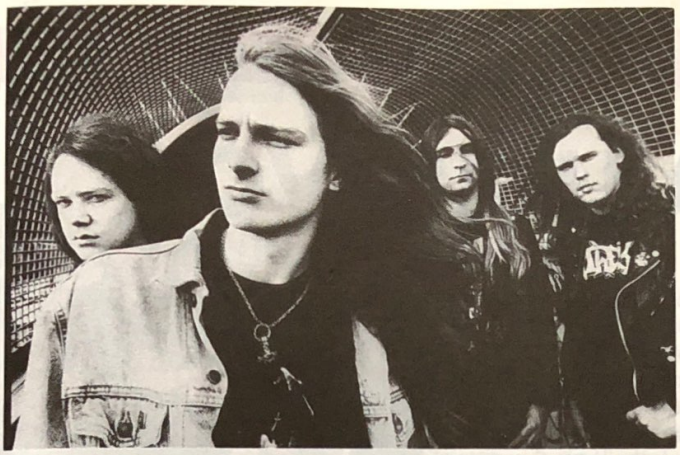

MUSICIANS TIP

CANCER

Favourite Musician?
Joey Tempest! James Murphy!

First Record Bought?
Oh, something of Venom's. I can't remember which one it was though.

What Do You Like Most?
Bacon!

What Do You Hate Most?
Glam Rock SHIT!

What Do You Find Funny?
Any film of Norman Wisdom's. I think he's just great!

Favourite Film?
Any horror, horrors are classic.

Best Place To Go On Holiday?
Skegness!

Favourite Drink?
Newcastle Brown Ale.

Upside-Down Cross: I'll give that five just for "Jesus was a c**t!"

Dare: Do we have to listen to this, can't we just go on to the next one.

Mudhoney: Yeah! I like this one, it's got a really groovy feel to it.

Metallica: It's not very fast but it still reeks of true Metallica. Still on form with another platinum.

Asphyxia: The production is utter crap, Great name though. Just think, Cancer and Asphyxia on tour, great!

Godflesh: The drums are really dancey and it sounds great but it drags on for far too long though. It's the kind of thing that would go down really well on the dance floor when you're really pissed.

Overkill: It's basic mainstream thrash and I hate this guys voice!

Chrissy Steele: Please God no! This is pure and simple crap!

Celebrity Skin: Can I give it a minus? Yeah, I'll give that one a minus. That's minus nought for the rubbish playing now, in your shops never we hope!

Seka: Yeah, I like this, it's thrashy stuff.

PLAYLISTS

ANDY BRADSHAW
1. **DARE** - Blood From Stone
2. **THE STORM** - The Storm
3. **WHITE TRASH** - White Trash
4. **ANTHRAX** - Attack Of The Killer B's
5. **JOURNEY** - Departure

AL SIMPSON
1. **FRANK ZAPPA** - You Can't Do That On-Stage Anymore
2. **LED ZEPPELIN** - Four
3. **STATE OF SHOCK** - Radio Session
4. **METALLICA** - Ride The Lightning
5. **SLAYER** - Reign In Blood

CHRIS WELCH
1. **EXTREME** - More Than Words
2. **HEADBUTT** - Song For Europe
3. **SKID ROW** - Slave To The Grind
4. **KIX** - Hot Wire
5. **MAMA'S BOYS** - Live Tonite

JAMES SHERRY
1. **THE YOUNG FELLOWS** - Electric Bird Digest
2. **TONY'S ALL** - Same Song, Different Song
3. **SHUDDER TO THINK** - Funeral At The Movies
4. **MUDHONEY** - Every Good Boy Deserves Fudge
5. **SEPULTURA** - Arise

PIPPA LANG
1. **DARE** - Blood From Stone
2. **BLACK EYED SUSAN** - Electric Rattlebone
3. **NEW ENGLAND** - You Can't Keep Living This Way
4. **TATTOO RODEO** - Rode Hard - Put Away Wet
5. **BADLANDS** - Voodoo Highway

TOM RUSSELL
1. **VAN HALEN** - F.U.C.K.
2. **L.A. GUNS** - Hollywood Vampires
3. **FOREIGNER** - Unusual Heat
4. **SEPULTURA** - Arise
5. **SCREAMING JETS** - C'mon

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METALLICA

'Metallica' (Phonogram)

So here lies the new Metallica, the breed cited, supposedly direct from the Danish mouth, as being far removed from where Metalliheads had previously been stationed. Shorter songs, hookier hooklines, punchier punchlines came the word, and the word was law... until we heard the record! A bit of a wash and brush up is in evidence here, to be sure, a tentative dabbling in a coupla spicier areas, but it's a gross error to calculate Metallica as offering something radically rejuvenated here. The sweat on the brows of Metallibangers worldwide is wiped away in relief because Metallica remains what it always has been - the most potent, steamrollering powerhouse tour de force that the movement loosely termed Thrash has thrown our way.

There are no really fast numbers at all here where even the uptempo brutes such as 'Holier Than Thou' and 'The Struggle Within' remain within the realms of sanity, but Metallica are all the better for it, grinding with savage power and a finely honed sense of melody. Yes, melody from James Hetfield who has harnessed his fearsome bark to something both classy and mean. His performances on six minute epics 'The Unforgiven' and 'Wherever I May Roam' are the hallmarks of a man who knows his vocal time has come! See, shorter songs there may be, but we've still got seven numbers clocking in at over five on the clock. Commercial? You've got two chances!

However, there are a trio of tunes that really hit hard with melodies that are as good as any the band have written. 'Sad But True' robs the East of feel and (believe it or not) Rainbow of approach and roams home as outstanding stuff, 'Don't Tread On Me' stomps with a size ten DM but caresses with the sweetest melody, and the astonishing ballad 'Nothing Else Matters' takes my biscuit as the ultimate Metallica accolade and a testament to this band's magnitude. Plenty of wah-wah from Hammett introduces new flavour to the Metallica potion and Bob Rock again turns in a team leader's job from the desk, which effectively ices up as strong a record as Metallica have in them. Innovative? No. Attractive? Well sweet John, well sweet!

Howard Johnson **5**

Tracks: Enter Sandman, Sad But True, Holier Than Thou, The Unforgiven, Wherever I May Roam, Don't Tread On Me, Through The Never, Nothing Else Matters, Of Wolf And Man, The God That Failed, My Friend Of Misery, The Struggle Within.
Producer: Bob Rock.
Studio: One On One, L.A.
Country Of Origin: U.S.

Hear highlights of this album on the Metal Hammer Album line. Phone 0839 111704.
Calls charged at 34p per minute cheap rate. 45p per min. at all other times

DARE

'Blood From Stone' (A&M)

There will be two schools of thought on 'Blood From Stone', Dare's second album, and follow-up to 1988's 'Out of The Silence'. One will be that it's a powerful, well-crafted epic that'll send your heart soaring to the hills. The other will be that Darren Wharton's experiences with Thin Lizzy have rubbed off on him a little too much. I know Dare fans will think this opinion's unfair, but listen to the modern gaelic strains within 'Blood From Stone' - it's hard to get away from the similarities.

I won't rattle on too much about the Lizzy influence on 'We Don't Need A Reason' because this is supposed to be a dedication to Phil Lynott anyway. A touching tribute, Vinny Burns respectfully raises his guitar in salute to Phil, so much so that it hurts. But it isn't only '...Reason' that hangs onto the almighty gaelic theme, as most of the album touches the heartbeat of a never-to-be-forgotten influence, and proves that Darren must be finding it hard to tear himself away from it. And why should he, half of me says... For those of you that aren't Lizzy/Gary Moore fans; 'Blood From Stone' will lift your soul - its high-flying harmonies and images of wide-open spaces display a cut- and-dried talent that cannot be denied. Although I'm still pretty bloody upset that Darren's given up playing keyboards, I must *grudgingly* admit that he's got a fine voice. All right then - a *damned* fine voice!

Productionwise, the album's faultless, although a little pristine. But Keith Olsen (Whitesnake, The Scorpions) makes his presence known at the outset, with the most humongously expansive guitar sound I've ever heard, on 'Wings of Fire'.

Dare have a real personality beneath the hi-tech production. 'Surrender', for example, has a real British rockability - something akin to Def Leppard, but with more of a gut instinct. I want to hear more of that daring-do, 'coz songs like 'Lies' and 'Real Love' almost touched that raw nerve, a real independent spirit that almost allowed me to forget dear Phil.

Pippa Lang **4**

Tracks: Wings Of Fire, We Don't Need A Reason, Surrender, Chains, Lies, Live To Fight Another Day, Cry Wolf, Breakout, Wild Heart, Real Love.
Producer: Keith Olsen.
Studio: Goodnight L.A. Studios, Van Nuys, California.
Country Of Origin: U.K.

Hear highlights of this album on the Metal Hammer Album line. Phone 0839 111704.
Calls charged at 34p per minute cheap rate. 45p per min. at all other times

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OVERKILL

'Horrorscope' (Atlantic)

'Horrorscope' is Overkill's fifth album, and arguably their most uncompromising so far. When guitarist Bobby Gustafson left, he was replaced by two others in the form of Rob Cannavino and ex-Faith Or Fear stringsman Merrit Gant. The result? Well, if I was your physiotherapist I'd be concerned about your neck.

There is precious little in the way of power/thrash metal which touches a nerve in this melody-addicted brain of mine, but when it's as densely packed with quality as this, a switch somewhere blows and a malevolent sneer possesses the old facial region.

'Horrorscope' opens with 'Coma', a song which does for subtlety and tranquility what Saddam Hussein does for international peace. Sure its opening bars are polite enough for your granny to tap her foot to, as delicate guitar massages her greying locks. And then the guitar and kick drums kick in like an amphetamine-charged Kung Fu psychotic. It's hard, it's heavy, and your ribcage will hurt from the acoustic fallout.

What Overkill have over so many of their contempories is an awareness of where and when to apply the power. They understand that if you play to kill all the time then you have nowhere to go. But when they apply the muscle you can feel your skull compress as though the weight of a thousand tormented souls was upon you. 'Infectious' is a malignant organism and 'New Machine' trips out on an inspired riff, but 'Blood Money' is lethal. Massive bastard drums and synapse snapping guitars bound by the coherent whine of vocalist Bobby 'Blitz' Ellsworth - who sounds like a cross between Bruce Dickinson and Udo Dirkschneider - vaporise your preconceptions before you have time to flinch. You don't even realise you've been had. Oh, and check out the sanity endangering version of Edgar Winter's 'Frankenstein'. Weakest track on the album has to be 'Bare Bones' which pales into insignificance next to some of the aforementioned.

This band are signed to Megaforce in the States, the team responsible for Mindfunk and Anthrax. Overkill sit well in their company. This is a worthy way to spend your readys.

Andy Bradshaw 4

Tracks: Coma, Infectious, Blood Money, Thanx For Nothing, Bare Bones, Horrorscope, New Machine, Frankenstein, Live Young Die Free, Nice Day...For A Funeral, Soulatude.
Producer: Terry Date.
Studio: Garagehouse.
Country Of Origin: U.S.

Hear highlights of this album on the Metal Hammer Album line. Phone 0839 111704.
Calls charged at 34p per minute cheap rate. 45p per min. at all other times

BLACK-EYED SUSAN

'Electric Rattlebone' (Phonogram)

Recorded before Black-Eyed Susan even had a deal, 'Electric Rattlebone' is every bit the rootsy liberal offering the press release says it is. Not quite as 'raw' production-wise as I expected, but nonetheless a real, spirited belter of an album. Ex- Britny Fox vocalist Dean Davidson has leapt from schmaltzy glitter onto solid earth, and done himself a real favour.

Rather than setting up a plan beforehand, complete with cosmetics, Black-Eyed Susan have winged it throughout this album. Which means diversity spreads like a disease here. Take 'Indica' for example, Indian sitar orgy harking back to the acid-rock days of Led Zep. There's no reason to stick it in there, but why the hell not? Similarly, 'None Of It Matters' plays on the onion bhajee theme, but swiftly turns into a mighty thumper of a song. Well catchy, this'll have you heading swiftly for the curry-house... Because of its diversity, some might accuse 'Electric Rattlebone' of being inconsistent.

From the snappy rattlesnake blues of the opening title-track to the big uptempo rocker 'Satisfaction', those Asian flavoured tracks, the barroom boogie of 'Sympathy', and the country-guitar of 'Ride With Me', there is indeed a hotpotch of sounds here. But whoever blamed Aerosmith or Led Zep for that? OK, we're hardly talking the same standard here, but there is a lot to be said for playing it spontaneous, even if some of the fluidity is lost along the way.

Some people may find Dean's vocals a little irritating. If you hate nasal singers like Donnie Vie of E'nuff Z'nuff or - aha! - John Lennon (you know the kind of thing I mean), then you'll wince at Davidson's occasional whining tones. That, of course, is no reason to dislike the whole band, firstly because Dean's vocals aren't placed too high in the mix, and secondly because there is so much going on in 'Electric Rattebone' - what with sitars, acoustics and harmonicas on top of everything else - there's plenty to get your teeth into. Britny Fox? Never heard of 'em.

Pippa Lang 5

Tracks: Electric Rattlebone, Satisfaction, None Of It Matters, Sympathy, Ride With Me, Old Lady Snow, Don't Bring Me Down, Indica, She's So Fine, How Long, Best Of Friends, Holiday, Heart Of The City.
Producer: Randy Cantor.
Studio: Studio 4, Philadelphia.
Country Of Origin: U.S.

Hear highlights of this album on the Metal Hammer Album line. Phone 0839 111704.
Calls charged at 34p per minute cheap rate. 45p per min. at all other times

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MUDHONEY
'Every Good Boy Deserves Fudge'
(Sub Pop)

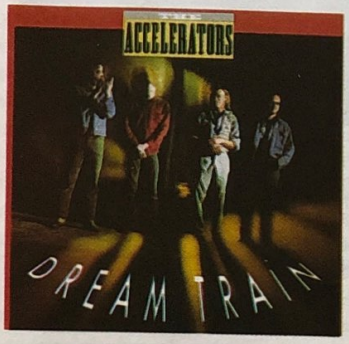
Tracks: Generation Genocide, Let It Slide, Good Enough, Something So Clear, Thorn, Into The Drink, Broken Hands, Who You Drivin' Now, Move Out, Shoot The Moon, Fuzzgun '91, Poking Around, Don't Fade IV, Check Out Time.
Producer: Mudhoney.
Country Of Origin: U.S.

Yep, they're back in a seriously big way. After a long break and rumours of spilt-up flying in all directions, the gods of chaos and wild guitar sounds have returned to the garage and produced what could quite easily be their best recordings yet.

From the jerky intro 'Generation Genocide', it's no looking back and straight into the classic (single release) 'Let It Slide'. Mudhoney had just about covered the sound that they had perfected last year, so obviously a change was in order. So what have we got? Well, lots of church- like organ sounds, harmonicas and some very odd song structures indeed. It's still got Mudhoney stamped all over it, there's just a little more going on now.

Although some of the songs (i.e. 'Good Enough') may drag on a bit, you're instantly grabbed back up again with a classic like 'Who You Drivin' Now', featuring one of the crunchiest riffs I've heard in a long while. Mark Arm's vocals are as mental as ever and the whole caboodle just makes me glad to have 'em back. Get your arses over here and play some gigs you bastards!

James Sherry 5



ACCELERATORS
'Dream Train'
(Profile)

Tracks: Boy & Girl, Drivin', Glenn, Feel Alright, Widow's Peak, Don't Talk To Me, Los Angeles Is Falling, You've Got It All, She's Not The One, Where's Jeff, Christmas This Year, All Of Blue.
Producer: Dick Hodgin.
Country Of Origin: U.S.

Imagine the scene, it's a Saturday night, you've had a few with the gang then you mosey on down to the local rock club and have a few more. Then around midnight the Jock sticks on something a bit different, a change from AC/DC, Faith No More and Extreme, it immediately tempts you into doing something you regret later - you grab someone of the opposite sex (preferably a prime example) and you grace the dance floor.

That's what this album does for me, it's Georgia Satellites meets Dr. Feelgood with a touch of R.E.M. thrown in for good measure. It's certainly not a metal album but the playing is good, the lyrics are reasonable and it's well worth a three.

Tom Russell 3

THE FOUR HORSEMEN
'The Four Horsemen'
(Def American)

Tracks: Nobody Said It Was Easy, Rockin' Is Ma Business, Tired Wings, Can't Stop Rockin', Wanted Man, Let It Rock, Hot Head, Moonshine, Homesick Blues, 75 Again, Lookin' For Trouble, I Need A Thrill (Something Good).
Producer: Rick Rubin.
Country Of Origin: Various.

I have finally come to the conclusion that only a complete bastard could dislike The Four Horsemen. You would either have to have a total contempt for nasty grimace-faced rock'n'roll or be dead from the neck up. This trashy, irreverent, illegitimate son of a drunken hazed three chord jam doesn't seem to give a tinker's cuss whether there is a world outside. This is rag and bone man blues, overflowing with indifference, insouciance (whatever that means) and a gravelly-voiced promise of a good time. But only a complete bunch of bastards could have a drummer called Dimwit, a rhythm guitarist called Haggis and lead singer called Frank Starr. Yeah, so 'Let It Rock is a rip off of 'Ain't No Fun Waitin' Round To Be A Millionaire' - big deal. The Four Horsemen are not about changing the face of rock music, which in retrospect is just as well.

There are some naff songs too, like 'Wanted Man' but on the whole this is what AC/DC used to be and what The Black Crowes are too nice to be. In a world full of corporate crap and Timotei cuteness, The Four Horsemen are flying the flag of balls to the wall rockin'. As Edmond, another famous bastard from 'King Lear' once said: "Therefore ye gods, Stand up for bastards!"

Andy Bradshaw 4

MILK
'Rash'
(Danceteria)

Tracks: Tag, Honeyblonde, Wings, Treasure, Would The Real Jesus Please Stand Up, Loveslug
Producer: Milk.
Studio: RMS Studios.
Country Of Origin: U.K.

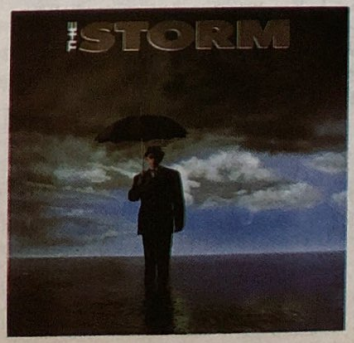
'All work and no play, makes Jack a dull boy.' Recognise that? If you don't then I seriously advise you to check out a film called 'The Shining'. A film crammed with atmosphere, horror and emotion. Three qualities that England's finest spontaneous Grunge merchants possess more than enough of. They've also nicked the above line from the above-mentioned film and used it to excellent effect on what is probably the best song on this six track compilation of their first two singles. Titled 'Honeyblonde' it's a pure epic of a song and for some unknown reason it reminds me of Seventies rockers, Wishbone Ash!

The other five tracks follow the same formula. Anthem songs with a lazy, laid-back feel; combined with metallic rhythms and riffs.

As with the drink, not everyone's going to like Milk. Some may find them just a little bit too slow and dirgey, but in the right frame of mind and atmosphere, you can't get much better.

Music to sun-bathe too. Buy or seriously regret not doing so!

James Sherry 4



THE STORM
'The Storm'
(East/West)

Tracks: You Keep Me Waiting, A lot To Learn, In The Raw, You're Gonna Miss Me, Call Me, Show Me The Way, Want You Back, Still Loving You, Touch And Go, Gimme Love, Take Me Away, Live Out Without Love.
Producer: Beau Hill.
Country Of Origin: U.S.

This is the nearest to heaven I'm ever going to get, as three guys out of The Storm - Ross Valory, Gregg Rolie and drummer Steve 'Machine Gun' Smith - used to be members of Journey. Upon hitting the 'play' button for the first time, my heart skipped a beat: Was that Steve Perry or not? It wasn't of course, but a damned good impression at least. The Storm were once described to me as being most of Journey with a guitarist who is a Neal Schon freak and a Steve Perry soundalike. This is not far from the truth, except that singer Kevin Chalfant is caught halfway between Perry and former Survivor vocalist Dave Bickler. The guitar is, however, very Schon-like in places.

Song-wise 'You Keep Me Waiting', 'A Lot To Learn', 'You're Gonna Miss Me' and 'Can't Live Without Love' will send any melodic rock fan into paroxysms of joy. We're talking heavy-duty melody overload here. Unfortunately, The Storm are always going to have Journey as their point of reference. In this context, songs like 'Gimme Love' and 'Take Me Away' just don't work, as the depth of songwriting isn't quite there yet. But hell, there are moments when you can close your eyes and imagine...

Andy Bradshaw 4

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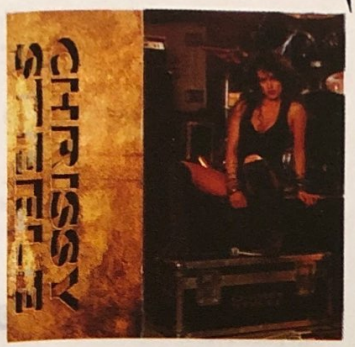
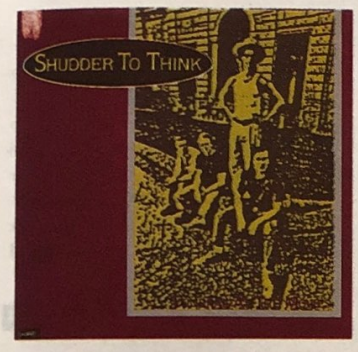


CHRISSY STEELE
'Magnet To Steel'
(Chrysalis)

Tracks: Love You 'Till It Hurts, Armed And Dangerous, Move Over, Love Don't Last, Try Me, Two Bodies, Murder, King Of Hearts, Magnet To Steel, Two Lips, Cry Myself To Sleep.
Producer: Brian MacLeod.
Country of Origin: U.S.

Chrissy has a powerful voice and she sings metal-rock with greater conviction than many of our good lady vocalists of recent years. And yet... after a powerful beginning with 'Love You 'Till It Hurts;' and the equally solid 'Armed And Dangerous', for some reason my attention wanders half way through the first side. And I've tried playing this constantly. The switch off point seems to come in a song called 'Love Don't Last' which is characterised by an unsympathetically vicious snare drum, screaming vocals and rather complaining lyrics. Matters improve with 'Try Me;' but there is a lack of dynamics, and a rather relentless mechanical quality about the drum and guitar sound that sits uneasily with the songs. It aims for the funk of Aerosmith without any of the cheek or humour. Cold as steel, the production and performance tries too hard. Superficially impressive, as the backing doles out the stock Zeppelin/Leppard riffs, there's no questioning the talent involved. Canadian Chrissy recorded the album on producer MacLeod's 41 power yacht, and the latter wrote most of the material and plays lead guitar. Matters improve on the swinging title track, but generally it all needs more heart and less frantic attack.

Chris Welch **3**



SHUDDER TO THINK
'Funeral At The Movies'
(Dischord)

Tracks: Chocolate, Lies About The Sky, Day Ditty, Crosstown Traffic, Red House, Funeral At The Movies, I Blew Away, Ride That Sexy Horse.
Producer: Shudder To Think.
Studio: Southern Studios.
Country Of Origin: U.S.

And now for something completely bloody mad!

All the way from Washington D.C. we have a bunch of deranged, odd and extremely talented musicians who go under the name Shudder To Think. Shudder To Think because their spontaneous and thought-provoking lyrics, mixed with the most off-the-wall vocal style and music you're likely to hear for a long time, create just that. There to make you think, there to make you shudder.

Experimental theatre student, Craig Wedren is the man responsible for the almost operatic vocals that make Shudder To Think so ridiculously original. He carries each song beautifully, while the rest of the band create what should be a background for the vocals, but end up pushing the sound even further towards insanity. This is serious stuff! Check out their version of Hendrix's 'Crosstown Traffic' to see how a cover version should really be done. There's no point in just re-doing a song, you've either got to radically change it or improve upon the original. Shudder To Think do both. Not exactly commercial or easily accessible, but they deserve to be huge. I dream on...

James Sherry **5**

GODFLESH
'Slavestate'
(Earache)

Tracks: Slavestate, Perfect Skin, Someone Somewhere Scorned, Meltdown, Slavestate (Radio Slave), Slavestate Total State Mix, Perfect Skin Dub, Slateman, Wound '91.
Producer: J.K. Broadrick.
Studio: Avalanche Studio.
Country Of Origin: U.K.

I'm in two minds about this lot. I love the idea of an ultra-heavy, almost dancey band mixing elements of Heavy Metal, Hardcore and Grunge with an industrial sound. I know it's not really a new idea, but when I first heard Godflesh's first batch of recordings, I was seriously expecting them to grow and develop into something uncontrollable. For some they have, but not for me. It's great for the first couple of minutes but you have to be a serious noise-head to be able to really get into this stuff.

Me nah! It's all just a little bit too dirgey and slow for me to really get a kick out of it.

This said, though, I can still appreciate what Godflesh do; it's just not to my own personal taste. They are, however, the best at what they do and if you're new to this style of music, then I seriously suggest that you give it a try as, at times, it has to be heard to be believed.

Buy at your own risk though.

James Sherry **3**

SEKA
'Love Shim'
(Taang!)

Tracks: Blood Box, Angel, W.M.F, Campaign, Cutlet, People Suck, P.M.S. Date With Seka, Black Kiss, Caesarean.
Producer: Ross Humphrey.
Studio: Boston Sound.
Country Of Origin: U.S.

"Loud, hard, low-end thumpin', motherf**kin', bodacious dirt-metal that will deafen Geffen!" Well so say Seka, and we couldn't put it better ourselves. Hailed as the cutting edge of rock, the band features Stu Shoaps on vocals and guitar, with Billy O'Malley, (guitar) Tim Jordan (drums) and Tim Catz (bass).

According to my Perkins Dictionary 'Bodacious' means 'Inspired, fill with angst, ornery, energetic and enigmatic.' I'll settle for 'Cow pokin' crop dusting scuttlebutt' which really sums up their high powered jive assed rock-a-beating boogie. Mix in a little thrash, a touch of Mordred, and some Seventies punk and you've got one helluva row! One of the most popular bands in Boston they combine heavy metal and hardcore that explodes on the high speed 'Blood Box'. Short songs follow in quick succession. But there is none of the grumbling incoherence of death thrash. This is tight, hard swearing, power rock that trips a path between Metallica and the Buzzcocks. And if that isn't enough comparisons for you then, I give up.

Chris Welch **4**

DOGS D'AMOUR
'Dogs Hits & Bootlegs Album'
(China)

Tracks: How Come It Never Rains, The Kid From Kensington, I Don't Want You To Go, Satellite Kid, Trail Of Tears, Victims Of Success, Empty World, Back On The Juice, I Think It's Love (Again), Sometimes, Last Bandit, Everything I Want, Heroine, She Thinks Too Much Of Me (acoustic), Drunk Like Me (acoustic), Pourin' Out My Heart, Billy Two Rivers (Live), Lady Nicotine, King Of The Thieves, Firework Girl, Chains, Gold, Pourin' Out My Heart, Wait Until I'm Dead, How Do You Fall In Love Again?, Kiss This Joint, Heroine, Tales Of Destruction, Dynamite Jet Saloon, Swingin' The Bottle.
Studio: Various.
Country Of Origin: U.K.

Dogs hits? Dogshits?! Depending on how you look upon this double compilation/bootleg delight, with its repeated tales of alcohol/substance abuse, love and lust, this could be either a long-awaited blessing - or an unwanted regurgitation.

The albums do contain a previously unreleased version of 'I Think It's Love (Again)' and the bootleg portion will be embraced as a collectors' item (guffaw!).

But I still think it's a little early in the day, and a little presumptive, to release a compilation of 'classic' hits from a band who are really only legends in their own lunchtime, certainly no-one else's. I mean, how long will it be before L.A. Guns scrabble around for a few numbers left lying about on the studio floor/bootlegged from an early gig at the Jack Daniels-A-Go-Go and release them as classic material?

This could open the flood-gates - so get your brollies out before the shit hits the fans (sorry...).

Pippa Lang **2**

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CRASH 'N' BURN
'Fever'
(RCA)

Tracks: Hot Like Fire, It Takes Two, Ride The Rainbow, So Close To Me, Dancing With The Devil, Rio Corona, River Of Love, Wild Cherry, Bump And Grind, Fade Away, Singing The Blues, Wheels Of Fire.
Producer: John Hampton.
Studio: Ardent, Memphis.
Country of Origin: U.K.

Once call Riff, this Anglo/German band have signed to RCA and have produced a feverishly good album of varied songs. Among the better cuts are a rocking 'Dancing With The Devil' and sleazy 'Bump And Grind'. You can hear elements of other current styles from Seventies rock to New Age as revealed on 'Ride The Rainbow'. Producer John Hampton has done a good job in capturing much of the band's live sound on wax, a difficult task in this day and age, even with the aid of electronic wizardry that has so improved the technical facilities of the average studio. Gone are the days, for example, of two cocoa tins joined together by lengths of string, (an early, primitive intercom device), and gone too are the men in brown coats who once shouted "Quiet please!" just prior to the red light being switched on.

Crash 'N' Burn represent all that is modern and glitzy in our lives, part of the culture that has produced the wireless set, coach outings to the seaside and the handcranked Mutoscope.

Chris Welch 3

BILLY FALCON
'Pretty Blue World'
(Phonogram)

Tracks: Power Windows, Heaven's Highest Hill, What She Will, Pretty Blue World, Die Twice, Still Got A Prayer, Not Funny Anymore, My New Girlfriend, This Burning Love, Married In The Morning, Oh Boy.
Producers: Danny Kortchmar and Jon Bon Jovi.
Studio: A&M Recording Studios, Track Record, Encore, Summa Music Group Studios.
Country Of Origin: U.S.

Summertime sunsets, holiday romances. John Cougar Mellencamp, Bruce Springsteen, a more emotive Jon Bon Jovi.... Aha! The link! Jon discovered Billy Falcon, and you know what happened to Skid Row and Cinderella... But gravel-voiced (Seger, Dr Hook come to mind) Falcon is a different kettle of fish: New Jersey guitar music, more AOR than Bon Jovi, emotions in motion, pure honey - Springsteen move over.

So what is this review doing in the pages of Metal Hammer? Because some of you lot are softer than the rest, and this is a rock album. Sometimes summer-happy (the John Cougar Mellencamp-ish 'Pretty Blue World' and the steamy, gutsier 'Married In The Morning'), sometimes drowning in sorrow ('Still Got A Prayer' and the tear-jerking 'Not Funny Anymore'), but always rock, whether acoustically-driven or electric. Thrash fans, ooh you'll love to hate this. Schmaltz fans, melt away. Rock fans, big star on the way... Predictably, if Jon has anything to do with it.

Pippa Lang 4

KING OF THE HILL
'King Of The Hill'
(SBK)

Tracks: Party In My Pocket, Freak Show, I Do You, If I Say, Roses, Take It Or Leave It, Something About You, Place In My Heart, Big Groove, Electric Riot.
Producer: Howard Benson.
Studio: Electric Lady.
Country Of Origin: U.S.

This is Poison's 'Look What The Cat Dragged In' or Mötley Crüe's debut album. It's got that same feel to it, with a touch of Nineties Dan Reed thrown in for good measure. It's one of these albums that you immediately know is good, know what I mean? Sometimes an album needs a few plays, but this is instant. The current single 'I Do You' is a perfect example of this, it's so simple yet completely catchy. It's probably the most Dan Reed type song on the album and, in fact, wouldn't be out of place on Dan the man's 'Heat' album.

'King Of The Hill' are a four piece, they've been together for about four years, they come from Chuck Berry's home town of St Louis and this, their debut album, is a monster.

Other influences that shine through include Bon Jovi on 'Something About You' and the blatant Poison sounding 'Place In My Heart' (Every Rose/ Something To Believe In). However, I'm not going to hold that against them, it's their debut and it stands up on its own.

Incidentally, the outstanding tracks are 'Take It Or Leave It' and 'Big Groove' - brilliant.

Tom Russell 5

PLEASURE BOMBS
'Days Of Heaven'
(Atco)

Tracks: Tumblin' Down, Love Takes A Walk, Heat Comes Down, Love Machine, Summer's Over, Cash, Pushin' Up, Come This May, Out With The Boys, Fade To Black.
Producer: Tony Visconti.
Country Of Origin: U.S.

It makes a change to come across a female vocalist who doesn't sound like either Lee Aaron or Ann Wilson. Janet Dailey has a strong and distinctive voice and manages not to look like some dumb assed, big- titted moron who has to rely on sleeping with (or marrying) the right person to get a deal. The girl has talent. Above all else this is a good band. The guitars from Mark Lewis and David Motos verge on the virtuoso at times, consistently entertaining and occasionally stunning.

As with most albums the opener is a stunner. 'Tumblin' Down' sounds timeless, as does 'Love Takes A Walk'. There is evidence of writing talent here on an impressive level. But it is always frustrating when a band can obviously produce high quality, high octane rock music, that they should then adulterate the proceedings with a piece of nowhere-bound dross like 'Fade To Black'. Then there is the pseudo Stevie Nicks/ Fleetwood Mac inspired 'Come This May', laudable for its intentions but, once you've been fired up by the unique prospect of a really hot girl-fronted band, becomes an irritant. Pleasure Bombs are a band to watch nonetheless.

Andy Bradshaw 3

LEEWAY
'Desperate Measures'
(Profile)

Tracks: Make Me An Offer, All About Dope, Soft Way Out, Stand For, No Heroes, Kingpin, Who's To Blame, Ball Hugger, 2 Minute Warning, The Future.
Producer: Christopher Williamson.
Studio: Normandy Sound.
Country Of Origin: U.S.

This is good, it really is. It's a perfect listen for first thing in the morning, know what I mean, for blowing the hangover away.

Leeway are a five piece from the Queens area of New York and have been around for about four years. They released an album in 1988 called 'Born To Expire' which got average reviews, didn't sell a million, and to be honest was not particularly memorable.

This however is much more 'the business'. Since those days they've changed their bass player and guitarist and it shows. Some of the guitar work on this is awesome in a Metallica vein with more than just a passing nod to early Sabbath. Talking about Sabbath, Eddie Sutton's vocals are just so Ozzy Osbourne, it's creepy.

'Make Me An Offer', 'All About Dope' and 'Kingpin' are the stand out tracks on this, an album which gives value for money. Heavy, heavy guitar work, solid rhythm section and an exciting vocal (we'll even forgive him for sounding like Mr Osbourne).

Tom Russell. 3

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RADIO MOSCOW
'World Service'
(Status Records)

Tracks: Blind Man's Eyes, Standing, Message For You, Hot Sun, Red Sun Blue Moon, The Flame, Thousand Kisses, Ring On Your Finger, She's Got It Bad, Hear It In The Wind.
Producer: Big Mick Hughes.
Studio: RPK Studios, Birmingham.
Country Of Origin: U.K.

Radio Moscow is the name of a band which erstwhile Diamond Head honcho Brian Tatler has dibbled and dabbled with since what seems like time immemorial. At one time his vision for his communist communique was that they should sound more like U2 than anything with Metallica aspirations, but 'World Service' is proof positive that my left bollock has more in common with U2 than Radio Moscow does. Nope, what Radio Moscow indulge in is, to be frank, pretty standard AOR that is clean, inoffensive and sanitized with the precision of a surgeon's needle. Now Tatler is no longer a member of Radio Moscow, having ceded guitar duties to Tim Manford, but he still has songwriting credits to show for his years of involvement. Whether he's gonna see megabuck royalties such as those from Diamond Head (via Metallica!) is, in my opinion, highly doubtful because the calibre of the songs on display here don't scale any great heights. It's all standard, 'standing on the edge of a broken heart' kinda stuff that doesn't pretend to say anything and frequently doesn't. Pleasant music should be left to those who do it best, and rock bands should do what they do best - make an unholy racket!! Radio Moscow do neither very successfully and thus the likes of 'Standing' and 'Message For You' take the Kundalini Express from one ear through to the other with no station in between. 'Red Sun Blue Moon' makes a noble stab at Bonnet era Rainbow pomposity but doesn't quite hit the mark and 'The Flame' takes a small prize for sheer effort, but at the end of the day what you have here is a workmanlike album by a workmanlike band. But in case Big Mick's reading, great production mate, astounding production! Seriously though, if the songs were as good as they sounded... well...

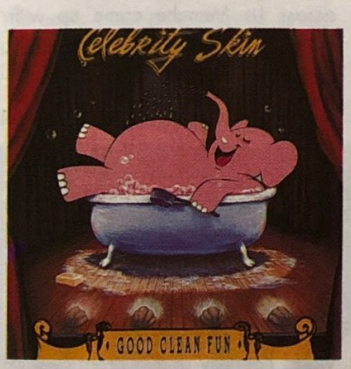
Howard Johnson **2**

TUFF
'What Comes Around Goes Around'
(Atlantic)

Tracks: Ruck A Pit Bridge, The All New Generation, I Hate Kissing You Good-Bye, Lonely Lucy, Ain't Worth A Dime, So Many Seasons, Forever Yours, Wake Me Up, Spit Like This, Good Guys Wear Black.
Producer: Howard Benson.
Studio: Total Sound, L.A.
Country Of Origin: U.S.

My knee jerk response is to bellow 'Shout it out loud!' and start headbanging furiously. Yes, this is pure heavy metal fare, with a few surprises along the way. "Music may change!" they warn as they sing the praises of the Beatles and Stones on 'The All New Generation' and point out the different fads and fancies that have affected rock'n'roll over the years. They emulate the sound of a live gig with chants and cheers and familiar riffs, ending with a quote from Dave Lee Roth. Essentially the songs seem to be discussing the eternal values of rock and saying, the names may change but the spirit lives on. For such a young band they have a good perspective on history. A good looking bunch of dudes they are undoubtedly one of the hottest bands outa L.A. this month! Singer Steve Rachelle has a raunchy, emotive style which he uses to good effect on the Aerosmithy 'Lonely Lucy' and Bret Michael's 'Wake Me Up.' Young, fresh, happy, it's an excellent debut. They'll go far.

Chris Welch **5**



CELEBRITY SKIN
'Good Clean Fun'
(Roadrunner)

Tracks: Introduction, Hello, Dot Dot, Celebrity, Evicted, Poisanna, Visible Man, Rat Fink, Sweet Fisted Nanny, Dog Race, Monkey Brains, Be A Star.
Producer: Geza X and Celebrity Skin.
Studio: Paramount Studio, Hollywood.
Country Of Origin: U.S.

Check your sanity in at the door and say hello to the dayglo day trip into loony land that is this the debut from Hollywood's Celebrity Skin. Watch out though, 'cause the inmates are in charge of the asylum as the killer clowns from outer Hollywood indulge in their shock rock fantasy freakout. This is a strange, no, a real strange album. Any semblance of normality is extinguished in an explosion of carnival theatrics in songs made up of punk rock sensibilities and metal attitude played by the cast of the Rocky Horror Picture Show: straightforward pigeon-holing is useless here. It's like the Golden Age of the Hollywood Musical meets The Germs at an Abba reunion; and I'm still hoping that Celebrity Skin turn out to be The Damned in disguise!!
Excellent Songs and musicianship under the guise of catchy kitsch vaudeville rock that may, though in a candy coated bubblegum kind of way, make your day (I'm sure there's a poem in there somewhere)!!

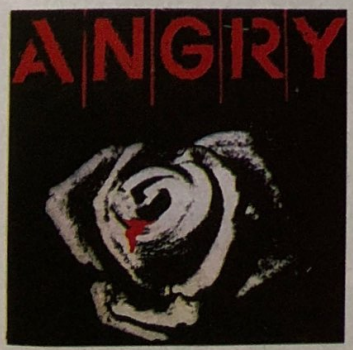
Anthony Noguera **4**

RICHIE SAMBORA
'Stranger In Town'
(Phonogram)

Tracks: Rest in Peace, Church Of Desire, Stranger In This Town, Ballad Of Youth, One Light Burning, Mr Bluesman, Rosie, River Of Love, Father Time, The Answer.
Producers: Richie Sambora and Neil Dorfsman.
Studio: A&M Studios - L.A., Skyline, Marathon, Right Track - N.Y., City Lights, Farmingdale - New Jersey.
Country Of Origin: U.S.

Was it worth pausing Bon Jovi's career for 'Stranger In Town'? I asked myself as I listened, in bewilderment, to the opening track. 'Rest In Peace' is a strange meandering epistle that sounds more like an afterthought than an introduction. But Richie didn't record this to prove, or score any points as far as commercial respect is concerned. He's scratching an itch that's been hassling him for a long time. And, in doing so, he'll earn a vast amount of respect from his peers with this surprisingly adventurous, yet transient project. And he can sing (better than Jon, some may say)! The title track, a gentle Allman-Brothers style wander through gut feelings and heartache, demonstrates his spine-tingling, blues-based vocals at their best. Clapton's contribution, of course, is a moving, personal relationship called 'Mr Bluesman'. 'One Light Burning', with its pulsing Tico Torres beat and pensive Sambora guitar, is a beautiful drifting faraway melody. But there's so much more. All in all, 'Stranger In Town' is one very classy, mature album indeed. Far cry from the glamour and stadium appeal of Bon Jovi. More!

Pippa Lang **5**



ANGRY ANDERSON
'Blood From Stone'
(Music For Nations)

Tracks: Bound For Glory, Wildboys, Heaven, Stone Cold, Fire & Water, Born Survivor, Motorbike Song, Love From Ashes, Born To Be Wild, Bad Days.
Producer: Corks Castlemaine.
Studio: Dingo Sound.
Country Of Origin: Australia.

Is this the bald headed, tattooed mad man who once terrified millions in Rose Tattoo? Of course it is! The rock fiend who looks so terrifying but is actually a real friendly bloke is heard stomping away on a selection of pop rock songs that should help him soak up a few hits as well as a few beers. Even if the opening cut sounds like it's tailor made for U.S. radio, we're back on more familiar Angry territory with the buzzing, guitar-heavy 'Wildboys'. I know from a long overseas phone chat with Angry some years ago that he's more concerned with the well-being of mankind than its destruction. So when he gets stuck into lyrics that deal with juvenile madness, he's acting more as an observer and rock sage than an advocate of mayhem on the streets.

As well as the powerful guitar riffs that cut through tunes like 'Heaven', there some fine back up vocals. More interesting still is the up tempo 'Stone Cold' which has a rolling tempo ideal for driving trucks to across the great Australian deserts! Goodtime boogie rock with balls.

Chris Welch

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CORONER
'Mental Vortex'
(Noise)

Tracks: Divine Step, Son Of Lilith, Semtex Revolution, Sirens, Metamorphosis, Pale Sister, About Life, I Want You.
Producer: Tom Morris
Studio: Sky Trak , Berlin and Morrisound, Florida
Country Of Origin: Switzerland.

I wondered how long it would be before we heard either the word flesh or corpse. It took Ron Royce about ninety seconds before he growled something about flesh. It's the same old bollocks, ain't it. Haven't they got anything better to do than to growl about the same old stuff? Lyrically, it's so flippin' predictable - that could have something to do with English not being their mother-tongue. On 'About Life' I'm told that "You know nothing..." - maybe, but I do know that this is lifeless and limp as far as the lyric department is concerned.

There are two things that save this album however - the band's playing and their cover of the Lennon/McCartney classic 'I Want You'. Coroner are good, that can't be denied, but I think it's time for a bit of a direction change chaps. They've got the talent to play more than the usual chugga-chugga riffs.

Coroner slipped a cover of Hendrix's 'Purple Haze' on the last album and this time it's The Beatles' turn - effin' brilliant...

Al Simpson **3**

ASPHYXIA
'Exit Reality'
(Rumble)

Tracks: Capitol Punishment, Violence First, Slice Of Death, Health For Sale, Paranoia Time, One Big Family, Where Shadows Are Dark, No Thanks.
Producer: Andre Gielin
Studio: Innit Sound, Belgium
Country Of Origin: Belgium

Now, although I count myself as a fan of thrash metal and its various bastard offspring, I've got to admit that I await the arrival of albums from new thrash outfits, especially European ones, with the same level of anticipation as waiting for a humongous gas bill.

It's not that I'm especially jaded or anything, it's just that the genre has strangled itself with a seemingly endless supply of copy cat third rate albums. And so to Asphyxia (original name guys!) whose main claim to fame is that they're the only thrash band I can think of from the land of chocolate and lace: Belgium. If Asphyxia were the only band in the world peddling this kind of stuff then maybe 'Exit Reality' might be something to get excited about; but they're not and this isn't. It's well executed, mid-paced thrash with considerable emphasis on melody and good vocals, but it's all too contrived for my liking. It gets 3 marks purely for musicianship, but they could do with taking a listen to Sepultura's 'Arise' to check out the future of pure thrash.

Anthony Noguer **3**

UPSIDE DOWN CROSS
'Upside Down Cross'
(Roadrunner)

Tracks: Upside Down Cross, Kill Of Satan, Redrum, Hangin' Witches, Battalion Of Rats, Blood Mobile, Mars In Blood, The Cup.
Producer: J. Mascus (Dinosaur Jnr)
Studio: Hell's Kitchen
Country Of Origin: U.S.

More Satanic bullshit from more Satanic bullshitters. You don't scare me boys, you just piss me off with your juvenile music and juvenile demeanour. I've had more fun being run over than listening to your drivel. Sorry if sound like an old fart, but you call that music? I've heard dogs whining that sounded more like music. I've seen more intelligent life on Terry Fuckwit! What is the purpose of this record? Maybe there is some genuine Coven activity going on here, because the quality of the music is nil. Maybe it's still possible that there is some serious attempt at subversive perversion at work. The dude attempting to sing sounds deranged, I mean seriously deranged. He conjures up visions too horrible to contemplate, and I for one want nothing to do with such odious ramblings. If you want a serious review for a serious record, then come back to me when you've made one. Until then, keep off my patch. I want people to listen to Rock for its joy and goodness, not to drag it through the mire because of the likes of you. Utterly, utterly worthless!!

Howard Johnson **1**

DEEP PURPLE, RAINBOW, WHITESNAKE
'Purple Rainbows'
(EMI Polygram TV)

Tracks: Black Night, Speed King, Child In Time, Strange Kind Of Woman, Fireball, Smoke On The Water, Highway Star, Woman From Tokyo, Since You Been Gone, Fool For Your Loving, I Surrender, Night Games, Perfect Strangers, Rock'n'-Roll Children, Here I Go Again, Hush.
Digital Engineering: Gary Moore.
Country Of Origin: U.K.

A fascinating slice of British rock history. The CD comes complete with a Pete Frame Family Tree of all the bands involved. I was astonished to see that somehow The Herd, the band once fronted by Peter Frampton has a connection. Apparently there was a non-Frampton Herd in 1965 with Mick Underwood on drums who used to play with The Outlaws led by Ritchie Blackmore. But surely Andrew Steele was the drummer with The Herd? This debate could rage all night.

Even Black Sabbath are drawn into the realm of the ancient ancestors, because, you see, Ronnie Dio was with Sabbath and he used to sing with Rainbow. Well even on this 16 track 74 minute rockumentary there isn't room to represent ALL the bands involved. There is an odd track by Graham Bonnet 'Night Games' from the period when Gary replaced Ronnie in Rainbow, but no Ian Gillan solo stuff. More important, the likes of 'Black Night' and 'Speed King' still sound great, rough, raw and inspired.

Chris Welch **5**

PEARL JAM
'Ten'
(Epic)

Tracks: Once, Evenflow, Alive, Why Go, Black, Jeremy, Oceans, Porch, Garden, Deep, Release.

"I'm still alive" rings out during 'Alive' as the most positive statement that you're gonna get from a record all year. Following the tragically stupid death of Mother Love Bone vocalist Andrew Wood from a Heroin overdose, it seemed as if Seattle's most creative and talented band in a long, long time had imploded before they'd even really got on the starting blocks. 'Apple' threatened to be an epitaph and legacy to talents which would disappear for ever. Thank heavens that proved not to be the case, first with the Temple Of The Dog collaboration with Soundgarden, and now finally with the emergence of Pearl Jam. And although details of exactly where, with whom and how these guys have gotten it together (all I have in my possession right now is the advance cassette, featuring song titles and cock-all else!) are limited, the most important thing is that they have got it together at all. And us lot up here at Metal Hammer are just itching to tell you about it, because 'Ten' is a five on my scale of greatness - a stomping, brooding magnificent piece of aural sculpture. It's beautiful stuff and I've got a sneaking suspicion that the band knows its own potential.

Now maybe you won't immediately warm to the swampland vocals of the new guy out front, but I guarantee you're gonna be digging his tones and tunes before long. Pearl Jam are real good at making rock'n'roll actually sound like it means something to somebody again. Now that's something that I can sing Hallelujah to!

Howard Johnson **3**

TIPSY WIT
'Songs And Dreams'
(Semetery)

Tracks: Listen, Rock Invasion, Dancin', Gypsy, What I Can Do, Move On, Hurry Man, They Need You, Ice Cream Lickin' Party, For Your Love, Kiss Kiss.
Producer: Jorg Michael.
Studio: Phoenix, Herne.
Country Of Origin: France

Welcome France to the rock'n'roll circus! It's about time our chums across La Manche came up with some boogie on down music à la Francais. Speaking as a New European I fully endorse this tendency of our Gallic cousins to join in the international brotherhood of rhythm. Only yesterday I was a hostile Xenophobe, pouring scorn and ridicule on all attempts by foreigners to 'Get it on'. But after two glasses of Perrier and a defrosted Navarine of Lamb I'm all for the entente cordiale. Here are 11 hot rock cuts served with old world courtesy and a great deal of sauce. Excellent playing, great technical expertise and a touch of class make this an ideal complement to any gastronomic delight. Crack open the champagne and drink a toast to the Le Boys. Finally, it has to be said some of the material here is a trifle derivative, and the lyrics aren't exactly gems of the songwriter's craft. But then - we say that about everyone. Bon chance mes braves!

Chris Welch **3**

NEW ENGLAND
'You Can't Keep Living This Way'
(Streetlink)

Tracks: Suicide, Real Live Mind, Money, Nine, Communication Breakdown, We R 4 U2, No Zone, War, Love.
Producer: Tony Messanger and New England.
Studio: Cred Music, South East.
Country Of Origin: U.K.

New England don't beat about the bush: they may have a lousy producer, but they'll fight their way through

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mud and crackle, and be heard! That they do throughout this surprisingly defiant little debut. Heralding a new breed of sick-to-the-teeth-of-it graduates? Yes, out of The Recession an angry mutation is beginning to emerge, and New England is right in the middle of it. In the late Seventies, it was punk that slammed its head against society. Now, the Nineties see a more toxic solution. The name belies the aggression. New England are no green and pleasant band. There's real anger in 'You Can't Keep Living This Way'. The exhausting 'Suicide' and the trippy 'Real Live Mind' are raw and menacing, an intent similar to The Cult's. Paul McKenna has a fine, howling voice, guitarist Dave Cook lying in the undergrowth, creating an insidious Killing Joke effect, particularly on 'We R 4 U'. On 'Nine' though, the riff is sheer commercial splendour, an excellent driving pace that urges the fist to pummel.

You can't keep an anti-social band down, not in this country now... This is New England, like it or not.

Pippa Lang **5**

TRIXTER
'Trixter'
(MCA)

Tracks: Line Of Fire, Heart Of Steel, One In A Million, Surrender, Give It To Me Good, Only Young Once, Bad Girl, Always A Victim, Play Rough, You'll Never See Me Cryin', Ride The Whip, On And On.
Producer: Bill Wray
Studio: Battery Studios, L.A.
Country of Origin: U.S.

Magnificently fluent and inventive speed guitar graces the pages of these songs, as we leaf through an album of warm, satisfying performances. 'Give It To Me Good' is a telling example of their mostly relaxed, groovy style interspersed with more manic material.

The 19 year old Trixters manage the art of playing to the max without tripping over themselves and sounding tense. 'Only One Young Once' is even more laid back, with romantic, tuneful lead vocals over solitary echoing drum beats. You can almost see the cigarette lighters flaring in the darkness of some distant Cow Palace. Trixter aren't a band for quick fixes of noises and fury. Musically they are faultless and the vocal harmonies are a particular strong point on 'You'll Never See Me Crying' with its message of defiance to a recalcitrant girl friend. Yep, a man's best friend is a bottle of Moose beer pal. 'Ride The Whip' has a jazzy little intro that leads into a smokin' boogie beat that brightens up the mood. A Top Twenty gold album in the States, it features Peter Loran (vocals), Steve Brown (guitar), P.J.Farley (bass) and Mark Scott (drums). Haven't they done well?

Chris Welch **4**

MOTORHEAD
'Live 1983'
(Street Link)

Tracks: Back On The Funny Farm, Tales Of Glory, Shoot You In The Back, Marching Off To War, Iron Horse, Another Perfect Day, (Don't Need) Religion, One Track Mind, Go To Hell, America, Shine, Dancing On Your Grave, Rock It, I've Got Mine, Bite The Bullet, The Chase Is Better Than The Catch

Ex-Thin Lizzy guitarist Brian Robertson's time in Motörhead was short lived. Although musically he gave Motörhead a much needed boost, at the time, he just didn't look the part and the horde of Motörhead fans never took him in as part of the band.

Although in the long-run this probably wasn't much of a shame, that period did result in some of Motörhead's finest moments, most of which are featured on this C.D.

'Live 1983' is probably not the most imaginative title for a live album, but it is, however, a perfect name for what is probably Motörhead's millionth live album. Basically because you don't get much more live than this. Each instrument distorts, rattles and rolls and every single mistake the band make during the gig is right up front. Nothing has been done to hide any bodge ups! With Motörhead, this is definitely the way it should be. It couldn't be any other.

Whether Lemmy's pleased about this albums very existence is unknown, but for die-hard collectors and fans of Motörhead, this is a valuable and entertaining edition to anyone's Motörhead collection.

James Sherry **4**

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LOVE & WAR

LOVE & WAR
*****

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Contacts: Lee Silver, 8 Shirelea, Close, Burntwood, Staffs WS79 BZ or phone Malcolm on 0543 277060

INNERSTATE
***

Formerly known as Nemesis, this band was formed in 1987 as a three piece. They play powerful, Metallica influenced heavy riffs with some melodic content. As they say in A&R circles, I like it, but I don't love it. However, they do have strong potential, already recognised by that bastion of fine music and home of the great and good, BBC Radio 1's 'Friday Rock Show'.

They recorded a session for them and as a result received encouraging reviews in several fanzines (e.g. "Quite good," Rock Boys Gone Kookie). The line up includes Cameron Dunham, (guitars), Jon-Paul Sherlock (bass), Joe Ivory (guitars), and David Brown (drums). A certain amount of Mordred style jerky rap influence creeps in, which sits uneasily with the guitar drone on 'Outer Space'. Bearing in mind it cost the band £350 to record this, and 'Rebirth', we must say they play well and deserve a break. But they should focus their musical aims and leave fusion to those who got there first and can afford to experiment.

Contact: David Brown, Tel:0527 542281

ANGURY ATHAWOLD
***

A strange name, which actually means Angry At The World. Buzzsaw metallists from San Jose, Cal, they come bearing violent rhythms of the beast. Regular readers will be fascinated to hear that Robert Kolowitz has replaced Joe Biagini on lead guitar and Steve Pelletier has taken over from

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Rob Vaine on drums. Announces leader Brant Skiles: "This is metal with a cause. Please don't question the stability of the band with recent changes. The stronger my song writing has become, the closer this band has become." This tape has only been sent to selected people, so we here at Watch This Space feel honoured to report, this is important, vibrant and thoughtful. 'Black And White Tyranny' attacks police corruption, while 'Egalitarian' warns about the loss of freedom of speech. Angrier than Angry Anderson, Scathing Skiles may yet infiltrate the subconscious of the Western World with his fiery messages.

Contact: Angury Athawold P.O. Box 720123 San Jose, California 951720123 USA

THE STATION

THE STATION
****

Calling Sweden, home of fine hot metal and melodic glam rock. This is good natured stuff from five merry keepers of the AOR flame. Based in Stockholm, they've been singing those close harmonies and crunching out solid riffs since 1989, and have a steady local following for their dynamic live shows. At least, I assume they are dynamic. Listless and lacklustre live shows tend to be booed and greeted with rotten fruit, so beware all Swedes who slump or slack. Interestingly, the lead singer Mikael was brought up in Zaire, Africa, and has imbued the rhythms of the Dark Continent in the band's music and they even sing several African songs acapella style. Hmmm Afro-Swedish rock - the way ahead?

Meanwhile why saddle a good group with a boring name like The Station?

CONTACT:
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METAL HAMMER

CHARTS

SEPTEMBER '91

Don't forget folks, you can contribute your own current favourite singles and albums Top Twenty charts. Just send them to

METAL HAMMER

134B King Street, Hammersmith

London W6

We'll pick five from the hat and send the entrants a Metal Hammer tee shirt.

METAL HAMMER READERS CHARTS SINGLES

1. **ALICE COOPER** - Hey Stoopid
2. **ANTHRAX FEATURING CHUCK D** - Bring The Noise
3. **GUNS N' ROSES** - You Could Be Mine
4. **QUEENSRYCHE** - Best I Can
5. **EXTREME** - Get The Funk Out
6. **ALMIGHTY** - Little Lost Sometimes
7. **SKID ROW** - Monkey Business
8. **FIREHOUSE** - Don't Treat Me Bad
9. **MARILLION** - Cover My Eyes (Pain And Heaven)
10. **LITTLE ANGELS** - I Ain't Gonna Cry
11. **BLACK CROWES** - Jealous Again/She Talks To Angels
12. **VAN HALEN** - Poundcake
13. **TYKETTO** - Forever Young
14. **QUEENSRYCHE** - Silent Lucidity
15. **LIVING COLOUR** - Solace Of You
16. **DAN REED NETWORK** - Mix It Up
17. **ATOM SEED** - Rebel
18. **DREAD ZEPPELIN** - Stairway To Heaven
19. **SEPULTURA** - Under Siege (Regnum Irae)
20. **MEAT LOAF** - Dead Ringer For Love

METAL HAMMER READERS CHARTS ALBUMS

1. **VAN HALEN** - F.U.C.K.
2. **ALICE COOPER** - Hey Stoopid
3. **EXTREME** - Pornograffitti
4. **MARILLION** - Holidays In Eden
5. **BADLANDS** - Voodoo Highway
6. **SEPULTURA** - Arise
7. **LITTLE ANGELS** - Young Gods
8. **LA GUNS** - Hollywood Vampires
9. **BANG TANGO** - Dancin' On Coals
10. **SKID ROW** - Slave To The Grind
11. **FOREIGNER** - Unusual Heat
12. **MIND FUNK** - Mind Funk
13. **KINGDOM COME** - Hands Of Time
14. **JUNKYARD** - Sixes, Sevens & Nines
15. **ALDO NOVA** - Blood On The Tracks
16. **LIVING COLOUR** - Time's Up
17. **WARRIOR SOUL** - Drugs, God And The New Republic
18. **PRIMUS** - Sailing The Seas OF Cheese
19. **WHITE LION** - Mane Attraction
20. **ALMIGHTY** - Soul Destruction

METAL HAMMER EUROPEAN TOP TEN ROCK ALBUMS

1.(-) **SCORPIONS** - Crazy World
2.(3) **LENNY KRAVITZ** - Mama Said
3.(-) **VAN HALEN** - F.U.C.K.
4.(-) **ALICE COOPER** - Hey Stoopid
5.(2) **SKID ROW** - Slave To The Grind
6.(-) **MARILLION** - Holidays In Eden
7.(6) **EXTREME** - Pornograffitti
8.(-) **STATUS QUO** - Rocking All Over The Years
9.(4) **QUEEN** - Innuendo
10.(5) **AC/DC** - The Razor's Edge

Chart based on the European Top 100 albums chart compiled by EMR/Buma/Stemra, published by Music & Media magazine.

METAL HAMMER STAFF CHARTS UK

1. **VAN HALEN** - F.U.C.K.
2. **DARE** - Blood From Stone
3. **WHITE TRASH** - White Trash
4. **KIX** - Hot Wire
5. **NEW ENGLAND** - You Can't Keep Living This Way
6. **THE YOUNG FELLOWS** - Electric Bird Digest
7. **THE STORM** - The Storm
8. **MUDHONEY** - Every Good Boy Deserves Fudge
9. **SKID ROW** - Slave To The Grind
10. **SEPULTURA** - Arise

METAL HAMMER STAFF CHARTS ITALY

1. **METALLICA** - Enter Sandman (single)
2. **WHITE TRASH** - White Trash
3. **ALICE COOPER** - Hey Stoopid
4. **TRIBE AFTER TRIBE** - Tribe After Tribe
5. **BADLANDS** - Voodoo Highway
6. **BANG TANGO** - Dancin' On Coals
7. **DAN REED** - The Heat
8. **FOREIGNER** - Unusual Heat
9. **CASANOVA** - Casanova
10. **VAN HALEN** - F.U.C.K.

METAL HAMMER STAFF CHARTS GERMANY

1. **METALLICA** - Metallica
2. **ALICE COOPER** - Hey Stoopid
3. **INFECTIOUS GROOVES** - The Plague...
4. **OVERKILL** - Horrorscope
5. **CORONER** - Mental Vortex
6. **VAN HALEN** - F.U.C.K.
7. **VICIOUS RUMORS** - Welcome To The Ball
8. **SKID ROW** - Slave To The Grind
9. **TEMPLE OF THE DOG** - Temple Of The Dog
10. **GUARDIAN** - Fire And Love

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Send your letters to - Metal Hammer, Readers Line, 134b King Street, Hammersmith, London, W6 ORQ

UNDERAGE

I recently travelled 30 miles to see Sepultura play at the Glasgow Barrowlands, but when I got there I was turned away because I am under 18 years old. The ticket said f**k all about over 18s only and there was also about another 50 underage fans with tickets, who were also turned away. As I waited outside the gig Andreas Kisser came out with a roadie, I told them what was happening but they couldn't give a shit and they just f**ked off back inside and left 50 disappointed fans outside in the cold.

G. Moore, Gourock, Scotland

CUTE?

Having read Henning Richter's article on the Cycle Sluts From Hell, I was taken aback (shock, horror!) when he said that Honey 1%er had an even cuter nose than Vixen's Jan Ruhnemund.

Could this be some mistake I ask myself? Here we have a band with a member who not only has the cutest, sexiest, most pert nose in the band, but in music, and in all the U.S.A.

What is this man on about?

A secret admirer, Finland

YOU MAKE ME PUKE!

I am a German Metal girl who is sick and tired of male Metal bands with dirty minds and who look at us women as just another good screw.

Why can't this be changed? Why can't Metal bands try to be better than these Pop bands?

Sexist lyrics make me puke. 'She gave me good head' is, for me, a stupid line which is written by a moron.

Lucky enough there are bands like Black Sabbath and Maycon that have brains enough to write good lyrics and no sexism at all.

Shouldn't we Metal-freakos be a hell of a lot better than poppers and the 'allgirlsiscrazyaboutus' bands?

Metal for me, with good lyrics. Sexism's out...

Rita Kaiser, Germany

BOTTLE CONFUSION

It all started back in '87. The 22nd of August to be exact. They wouldn't let the public take cans or glass bottles into Donington.

Okay, fair enough; cans and glass bottles flying around in the air ain't too healthy, for the groupies, the bands, the audience or the over-priced sausage dealers, (who deserve a bottle in the head!).

Anyway, recently I bought my Donington ticket and as it cost twenty- two quid, I wanted my moneys worth. So I read it!

It was then to my horror, I noticed, in black and white, on the front of the ticket 'no bottles or cans of any description will be allowed into the site, if you want to bring liquid refreshments use half gallon or one gallon square cordial type containers. Round containers are not acceptable.'

Now what I would like know, what is the f**kin' reason behind this. Don't Aimcarve Ltd know that square objects hurt more than round ones. I don't understand some festival organisers. But! Life goes on and nevertheless, I will search the seven seas for a square container, fill it with Worthy Best, take it to Donington, get pissed and throw the container at somebody!

Fangs the Ferrit, S. Wales

REFUSAL!

I am one of the unfortunate people who will not be able to make it to Donington this year. So, like many other people, I was looking forward to hearing it on the radio instead, either live or recorded for a later date. Therefore, I was very disappointed to learn that 4 of the 5 bands on the bill have refused to let Radio One broadcast or record their sets. This struck me as odd, because last years outing was a huge success. The only reason I can think of, for their refusal, is a worry that they will be crap.

I hope AC/DC, Metallica, Mötley Crüe and Queensrÿche realise how many fans they are letting down and how bad they look in comparison to the Black Crowes.

Yours Disappointed,

Steve Curran, Leamington Spa, Warwickshire

EE BY GUM!

Okay, the Sarah from Garforth Leeds backlash starts here!

I don't think Toby would reply to a fickle, naive person like you, so we did instead.

Well, I see you were a loyal Little Angels fan. You can't have liked them all that much if you are prepared to slag them off, just because they sing in American accents. So what if they do? Come on Sarah, if they sang in a Yorkshire accent it would sound like a farmer's convention! 'ee by gum' and all that!

And what's with loading all the crap on Angels? You may not have noticed but most English Rock bands sing in American accents.

Catherine and Helen, Worksop, Notts

MIDDLE FINGERS RAISED!

I was at the Giants Of Rock festival in Hameenlinna, Finland and I have to say that I'm disappointed with Finnish Metal fans. All they do is get f**ked up and slag down the bands they don't like. For example, when The Almighty played I saw middle fingers rising and people throwing things on stage. The same happened when Winger played. This arsehole attitude came from people who prefer speedier music than I do. If you Death Metal fans don't like the band playing, get the f**k out of the area near the stage.

Why we Metal fans have to argue with each other when we could unite and fight against the Disco and f**kin' Hip-Hop bands. I hope the Finnish Metal fans get a little less pissed off next time and understand that there are several opinions of music!

Pena, Finland

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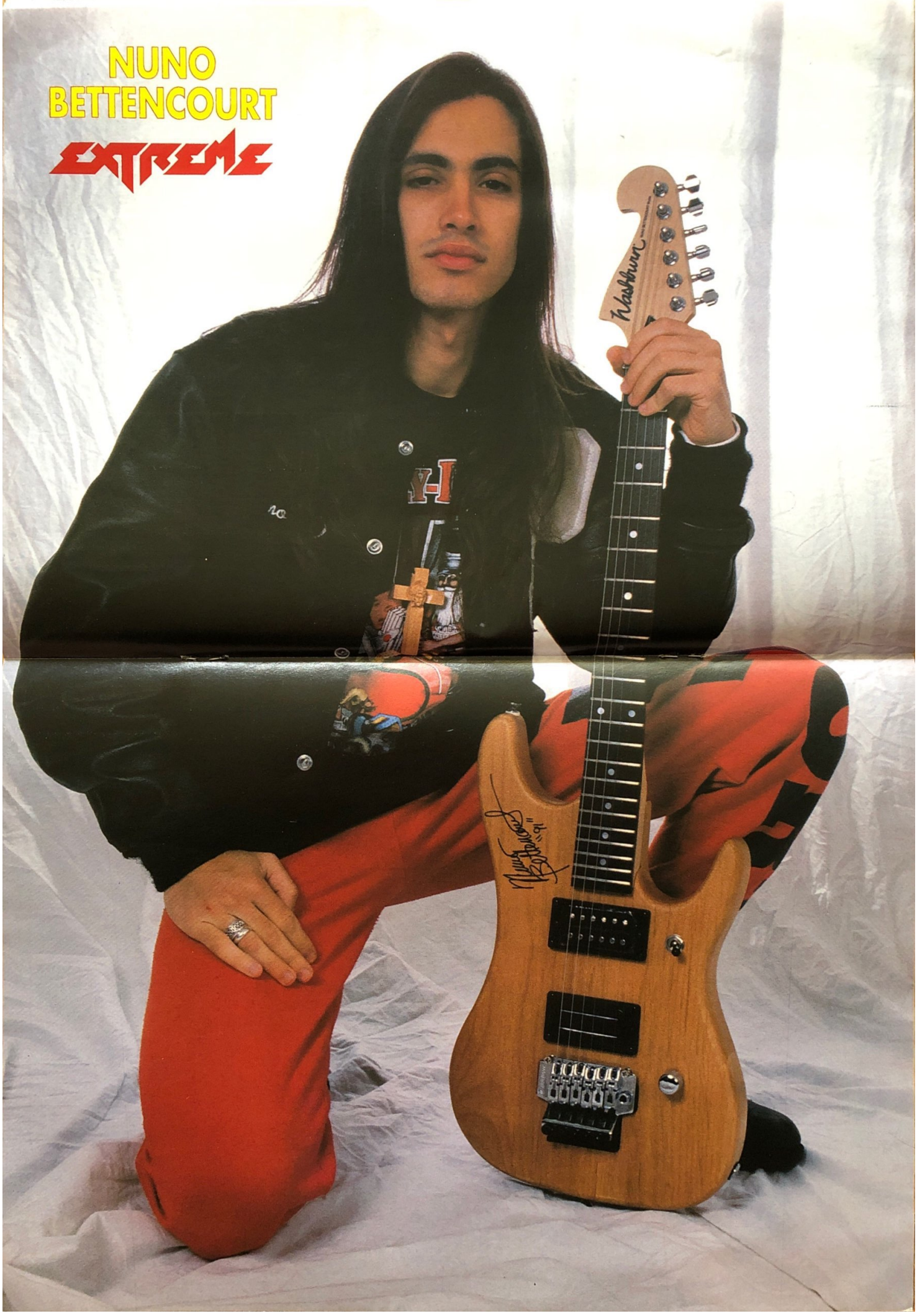
NUNO BETTENCOURT

EXTREME



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A Festival of Pure Horror

OMEN IV:

THE AWAKENING

20th CENTURY FOX

A Festival of Pure Horror will take place on Friday, 13th. and Saturday 14th, of September 1991. in Leeds. See inside for details

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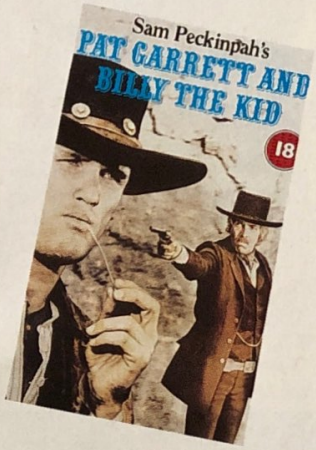
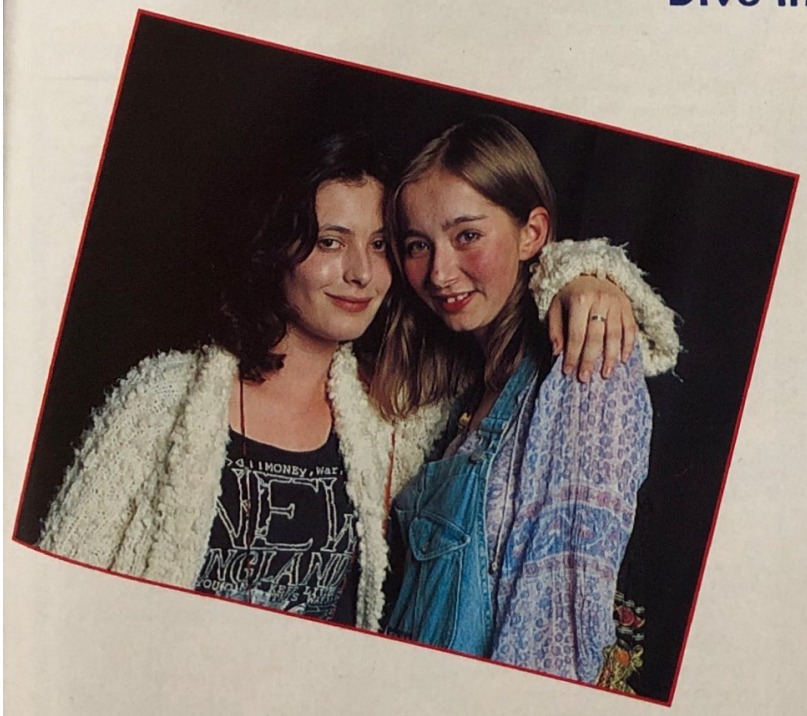
METAL MEDIA

Edited by James Sherry

Once again it's time to drop all that noisy Rock 'N' Roll music for a few pages and concentrate on something that's just as much fun. This issue we've got the normal film reviews, a way to play Role Playing Games through the post and a look at you, the readers and the clothing and styles that Rock fans are currently wearing. Dive in!





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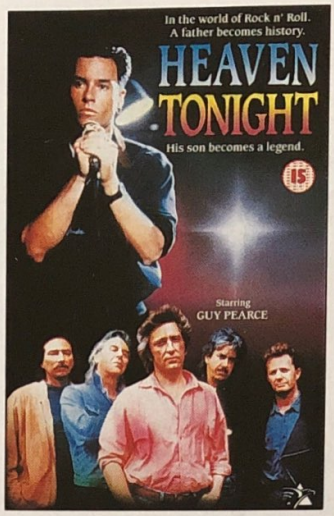
METAL MEDIA

What is it with scissors at the moment? Considered nothing more than a functional household implement for the most part of eternity, now it's invoked as a tool worthy of prime Hollywood billing space. What next? A movie called 'Toaster'?! Whatever, while the gentle black romantic comedy of Edward Scissorhands has something to recommend it, if only for some bodacious topiary 'Scissors' (First Independent) just doesn't cut the cloth at all. Starring Sharon Stone of 'Total Recall' fame, the movie is billed as a "razor sharp thriller that will cut your nerves to shreds" when in fact the only tension that it arouses is in wondering how long it's gonna be until you turn the damn thing off.

Stone plays Angie Anderson, a young virgin who is troubled by visions from her supposed past and who is seeking psychological help to overcome her traumas. There are visions buried and blurred regarding her father that she cannot quite drag out to release her ghosts and there is someone not too far from home who has decided to use her illness to his own benefit.

What do they say? The best way to fuck with someone is to get inside their head? Well that's exactly what they try in 'Scissors' - and it could have worked! The plot's denouement is a pretty intricate, clever twist in psychological thrillerdom, but the build-up?! Watching paint dry would be an enthralling occupation next to the way that they build events to the crucial ten minutes at the end. When you finally realise that the psychology involved is pretty bright, the damage has already been done because you don't actually give a flying f**k who did what to whom, what's real and what isn't. When you don't care, then the movie's lost it, and looking at the scissors in my kitchen drawer offered more entertainment. From 'Total Recall' to 'Total Naffall' in one swift downturned step. Not recommended!

And nor are most Rock 'n' Roll movies. Aside from 'Spinal Tap' - that immaculate pastiche of all that's ludicrous in Rock, I can't recall a movie with music that ever hit the mark. 'Heaven Tonight' doesn't make it, not even with the formidable acting talents of Guy Pearce. You remember him don't you, the one who gave Bouncer the dog a good run for his money in 'Neighbours'. Nah, that's a little harsh, but if Mr Pearce wants to make any more headway in the movie business, then he'd be well advised to steer clear of hackneyed rot like this.



It's the same old fading father/rising son routine, one heading downtown, the other up on the stardom express. Of course dad's ego can't handle it and we all know that we're going to have to suffer endless bouts of the moodies followed by guilt-ridden reconciliation. OK, so Johnny Dysart (the dad) may have looked like Jimmy Nail, but that ain't enough to keep me riveted to the screen through lots of iffy music and a storyline that could never rise anywhere above the mundane. There's lots of talk about legends all the way through this drivel, but at the end of the day there's nothing legendary about 'Heaven Tonight'. Frankly, I dug 'Neighbours' more and the music was a smidgen better 'n' all!

'Cover Up' (Guild) stars muscled prospective meathead Dolph Lundgren as American reporter Mike Anderson who stumbles across a web of political and personal intrigue at a U.S. naval base in Israel. A deadly nerve gas is stolen, supposedly by a group called 'Black October', filthy fundamentalists to a man, and Anderson, a former marine himself, reckons he's only got twenty four hours to save the world and get a great story to boot! It's a tough assignment, but Dolph is the man to handle it, even if it means his best buddy gets blown up on the road to righteousness - or does he?

Well therein lies the rub actually my dears, and it would be jolly unfair of me to give it all away wouldn't it, but let me say that this is definitely a movie that certainly sneaks up into the upper echelons of action thrillerdom. Lundgren, for all his boneheaded reputation, turns in a very respectable performance that carried the film well enough, and the grand finale in the bell tower overlooking the square where the Pope is visiting, is convincing and refreshingly free of reconciliatory schmalz. Not good enough to spend good cinema-going money on, but a worthy rental bet!

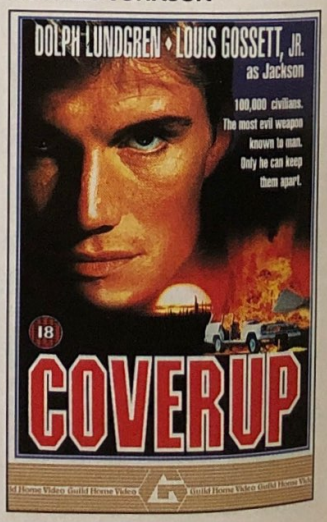
Finally 'Dream Machine' (First Independent) certainly fits the bill as entertaining, non-too-cerebral American teen action nonsense that is always fun to watch. Corey Haim plays Barry Davis, not the sports commentator, but rather a college boy whose dream comes true when he gets given a Porsche. Far fetched? Not the way they scam it out in the movie, and we are then taken on a fast rollercoaster ride of mistaken identities and serious car-chase action, all revolving round dead bodies and the occasional dead obvious piece of denouement.

This a fun thriller that ain't gonna win any

Oscars, that's for sure, but again it's a great piece of fun and entertainment. 'Dream Machine' makes no pretence to be anything other than what it is and that's its main strength. Well, that plus the fact that the love interest is provided by one Brittney Lewis, a truly exceptional piece of crumpet!

Corey Haim turns in a great performance as Barry and, having seen the boy playing the decent guy with the big mouth over quite a few high- school romp type affairs, I reckon he has it in him to go on to bigger and better things. However, just for now I'm quite happy to groove along with 'Dream Machine'!

HOWARD JOHNSON



5 copies of HOUSE 3 to be won

Come on in... You're frightfully welcome!

Part 4 and the horror that is the House, still refuses to budge. Producer Sean S. Cunningham's latest thriller continues the standards already laid down by the predecessors of 'House 4' and is guaranteed to have you on the edges of your seats from beginning to end.

And we've got five copies to give away. Just ring the number below and answer the incredibly easy question to win your copy.

Q. Who was 'House 4' directed by?

Phone your answer into the Metal Hammer Competition Line on this number: 0839 111 702

Calls are charged at 34p per minute cheap rate. 45p at all other times.

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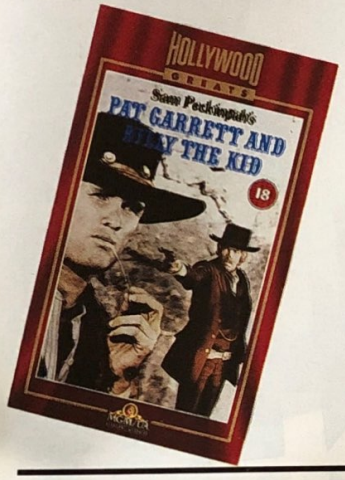
Just released into the home video market (on MGM/UA), and at a very reasonable price (£10.21), are three of Hollywood's ultimate classics, 'How The West Was Won', 'Quo Vadis' and 'Pat Garrett and Billy The Kid'. If you, like me, have never gotten around to seeing these pieces of history in the world of celluloid, then this is a cheap and cheerful chance to catch up on what you've been missing.

'How The West Was Won', made in 1962 and directed by no less than three of Hollywood's greatest directors, follows the daughter of a pioneering family from youth to old age and in doing so produces an authentic feel chronicle of the emergence of the American nation.

The scope of the film is quite breathtaking in its vastness, filmed on location in no less than nine states and featuring more bona fide stars than you could ever shake a stick at. Gregory Peck, Henry Fonda, Karl Malden, James Stewart, John Wayne, Debbie Reynolds and Spencer Tracey all wanted to be part of cinema history, and if the two and a half hour time span tends to create a few slow moments, this is still a mighty film to be reckoned with!



As indeed is 'Pat Garrett and Billy The Kid', the story of two erstwhile friends and outlaws who are forced into conflict by the changes of the west and different ideas of how to survive. James Coburn plays Pat Garrett while Kris Kristofferson handles the part of William H. Bonney with cold-blooded precision. Life wasn't pretty and the film makes no attempt to cover up the bloodiness of it all. Bob Dylan provides the music and a cameo role and the movie provides a nice piece of background to those who thought Pat and Bill began and ended with a Jon Bon Jovi soundtrack!

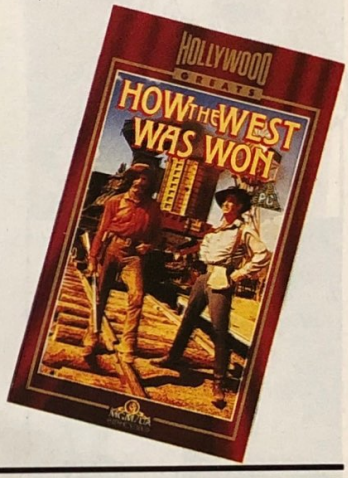
'Quo Vadis' ain't the name of a Speed Metal band, but rather the third of these epics, dealing with a forbidden love in Ancient Rome between the Emperor Nero's best centurion and a Christian girl. And yet again 'epic' is the word, what with it taking twelve years to prepare and film the work. Of course Ancient Rome gives the opportunity for the fullest of spectators which director Mervyn LeRoy employs to the max, and again the running time of three hours does tend to grate after a while. However, again this film is part of celluloid heritage and deserves to be seen at least once! Now's your chance!

We also have five of these box sets to give away to the lucky people who can answer the question below.

Q. What famous Cowboy theme tune did Metallica use as an intro for their gigs?

Phone your answers into the Metal Hammer Competition Line on this number: 0839 111 702

Calls are charged at 34p per minute cheap rate. 45p at all other times.



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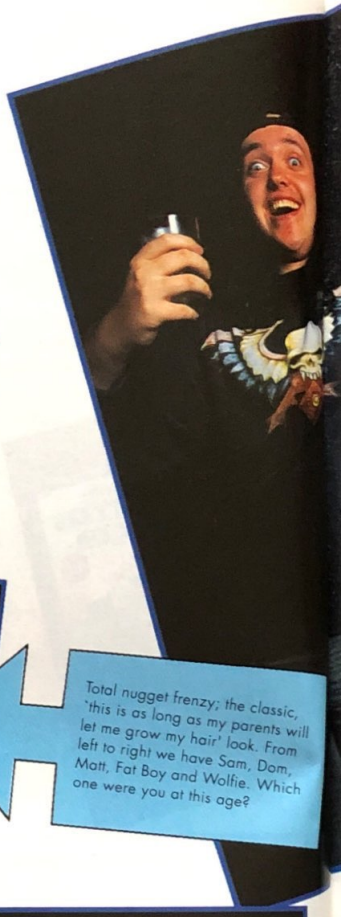
METAL MEDIA

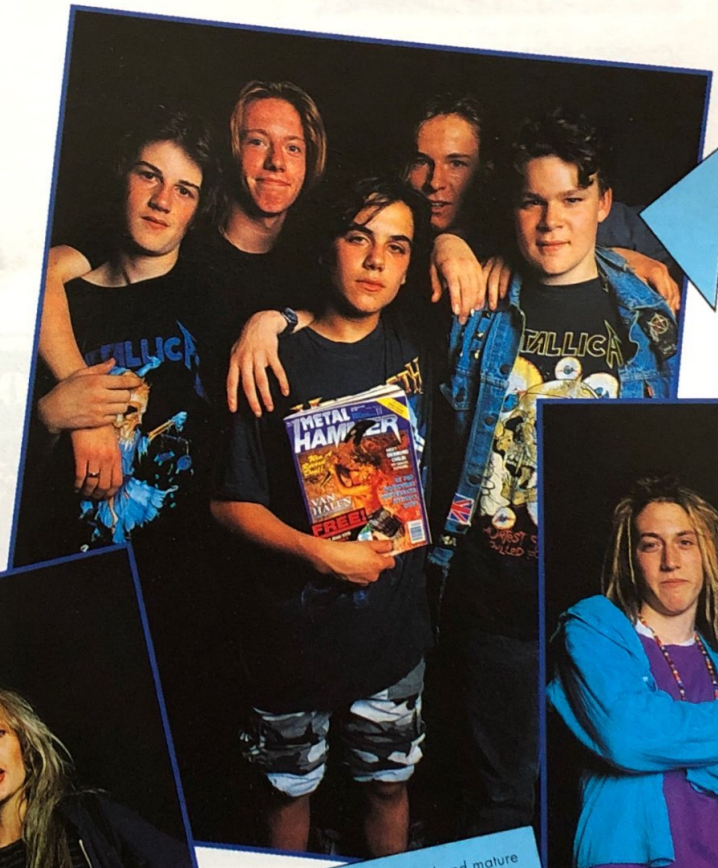
A fashion piece in Metal Hammer? Well, gone are the days when Heavy Metal fans all looked pretty much the same.While James Sherry did the talking, Andy Bradshaw took the glamorous shots; all taking place at the Marquee's 'Shucks' club, open every Thursday night from 11.00 p.m. to 3.00 a.m. Check it out!

DJ's CHUK N' SHUFF PRESENT:

"SHUCKS"

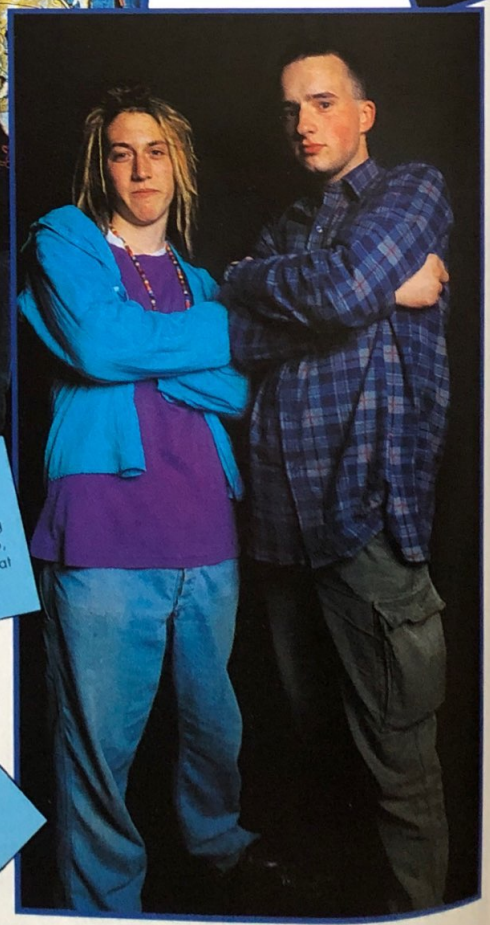
marquee the club





Total nugget frenzy; the classic, 'this is as long as my parents will let me grow my hair' look. From left to right we have Sam, Dom, Matt, Fat Boy and Wolfie. Which one were you at this age?

Elegant, sophisticated and mature are the best words to describe our next victims. Constantly surrounded by hordes of dribbling men, it's always pretty hard (fnup, fnup) to actually get a good look at 'em. Now's your chance.



Two Hardcore dudes this time, into any fast and furious sounds, and probably always found at the front of the pit doing their thing. Arms folded in the 'I'm very bloody Hardcore' manner, whilst hair and clothes are kept baggy, dreaded and colourful.

PICS: ANDY BRADSHAW

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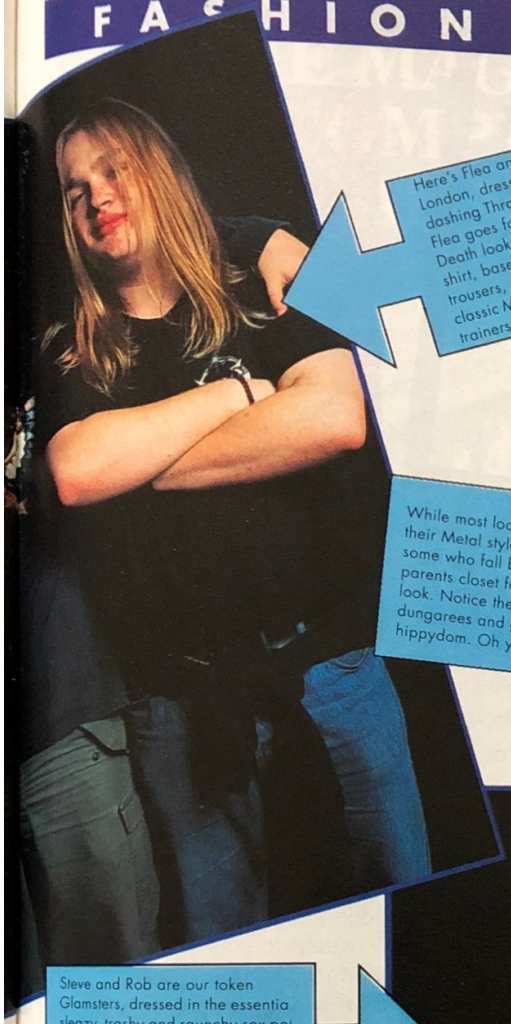

Here's Flea and Alister from London, dressed in their rather dashing Thrash Metal gear. While Flea goes for the more Hardcore/ Death look, with Grindcrusher shirt, baseball cap and combat trousers, Alister takes on a more classic Metal look, with blue jeans, trainers and Diamond Head shirt.

While most look to the future for their Metal style, you always get some who fall back on their parents closet for a more Sixties look. Notice the fluffy cardy, dungarees and general all-round hippydom. Oh yeah.

Steve and Rob are our token Glamsters, dressed in the essentia sleazy, trashy and raunchy sex-pot gear. Drink and cigarette in hand, these types can be found in clubs all over the world being cool until the Jack begins to take effect. Lock up your daughters!

Dave and Steve were already pretty pissed by the time we found them, as you can probably tell by the picture. All-black, very moody and a classic example of paralytic Metal loonies. The kind you'll find shouting 'bloody crap!' from the bar at the back of a Poison gig.

Xanthe and Nat Rash are again both from the London area. Clutching glasses of snakebite, these two rebellious under-age drinkers are obviously going for a more crusty look. Notice the coloured hair, D.M.s and dungarees!

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METAL MEDIA

PLAY BY MAIL

Role Playing Games played through the post? Now that sounds interesting!

Easy to understand (apparently!) and fairly cheap to play, Play-By-Mail is a sophisticated and original game-play idea. KJC Games is one of the companies at the forefront of the games market.

Created by Kevin Cropper, KJC already have eight thousand players on their books; a number that is rapidly growing, as more and more people get into the idea.

But how did it all start and the how the hell does it all work?

Games master Kevin explains,

Kevin: "I was always playing other peoples games and I enjoyed it so much that I thought I'd write one myself. At the time I was playing a lot of Wargames, when I really wanted to be doing more Dungeons & Dragons type stuff. Anyway, the game I did got a really good review in White Dwarf and several hundred people wrote into us, so at this point I had to decide whether to do it as a hobby or as a full time job. I decided to do it full time."

So, how is the whole system run?

Kevin: "Well, at the beginning the player gets a set of rules and a print out of a starting position. He'll look through that and then decide where he wants to move his forces or his troops. He'll write down a new order on a turn-card, then mail that to us. When we get it, we'll input it into the computer. The computer then works out the results and spits out a print out of his new position, after the forces have moved, which we mail back to him. The game player himself doesn't need a computer, we've got the computers here. The whole process is then repeated again and again until the end of the game."

How long does one of these games normally last for?

Kevin: "It generally lasts about forty turns, so if a turn lasts about ten days, we're talking about a year to finish a game!"

So, if that all sounds like it could be your kinda thing, then I suggest you write to KJC Games, Cleveleys, Blackpool, Lancashire, FY5 3LJ for more information and how to get started.

Hewligan's Haircut

a story in eight partings

PETER MILLIGAN * JAMIE HEWLETT

From the creator of Tank Girl comes something stranger still. Hewligan's the guy who has the misfortune of having a haircut capable of deconstructing the universe. Things that were once normal become, let's say, pretty odd.

Written and created by Jamie Hewlett and Peter Milligan (both influential and superb artists), 'Hewligan's Haircut' is a confusing, colourful and psychotic adventure through dimensions and, quite frankly, is one of the most exciting and amusing comic stories I've read in many a year!

The story begins in a mental asylum, where Hewligan is trying to persuade the wardens that he is in fact, perfectly sane. His wild, bushy long hair doesn't exactly help, so it's obviously time for a cut. Just Hewligan's luck that his one in a trillion haircut causes a chain reaction that destablises the rational world. What follows is a magical mystery tour through f**ked up, acid-insanity.

A must for everyone that missed it first time round, when it was originally published as a 2000 A.D. series

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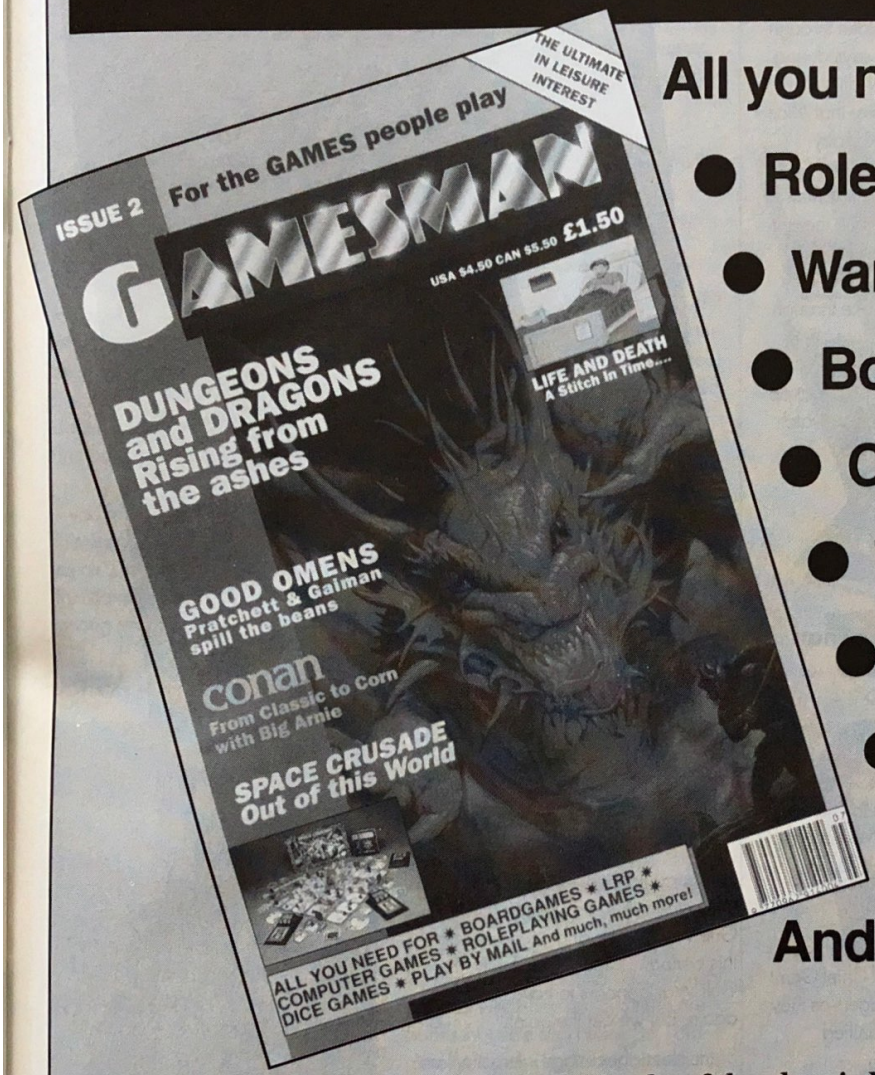
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METAL MEDIA

ALICE COOPER

'Prime Cuts'
(Castle Music Pictures)

Tracks: I'm Eighteen, Black Juju, Levity Ball, Ballad Of Dwight Fry, Elected, Sick Things, I'm Eighteen, Hello Hooray, Dead Babies, Billion Dollar Babies, No More Mr Nice Guy, Under My Wheels, Welcome To My Nightmare, Only Women Bleed, Cold Ethyl, From The Inside, How You Gonna See Me Now, Clones, Department Of Youth, Trash, Poison, Hey Stoopid, School's Out

'He's the psycho in all of us...', 'Schizophrenic as a description of Alice is an understatement...'. Just a coupla quotes from those who have lived with and around Alice Cooper over the last twenty-five years. 'Prime Cuts' is **the** Alice Cooper video, a visual auto-biography, with classic (hilarious) footage from the very earliest days of The Alice Cooper Band, all the way through that sudden technological lurch forward in his career in 1980 (the very odd, tongue-in-cheek Gary Numan-esque 'Clones') to the 1990/91 recording sessions for 'Hey Stoopid' (with Slash on guitar). Snigger at old photos of short-haired Alice in an early Beatles parody band, the Earwigs. Guffaw at Alice's primitive, self-conscious attempts to look cool on 'Levity Ball', with sequinned strides and stack-heels. Gasp as he throws a live chicken into the audience at his first big gig in Toronto (with John Lennon and The Doors).

But Alice's intentions have always been serious. "I drove a stake through the love generation.." he says during one of the many interview clips. Indeed. But this video proves that Alice wasn't/isn't just a vampire-crazy nutter. Don't forget his 'Woman Of The Year' award for 'Only Women Bleed' (full video footage). Or the anti-child abuse intent of 'Dead Babies'. And, of course, the anti-suicide 'Hey Stoopid'. Alice drove a stake through the American conscience, not just its sensitivities. So, for those of you who assumed Alice Cooper was just a prop for Vincent Furnier's bloodlust, watch 'Prime Cuts' and get educated.

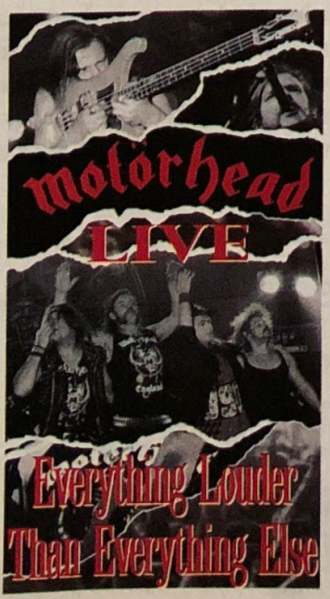
PIPPA LANG

MOTORHEAD

'Everything Louder Than Everything Else'
(Sony Music Video Enterprises)

Tracks featured: Metropolis, I'm So Bad (Baby I Don't Care), Going To Brazil, Traitor, No Voices In The Sky, Power, Angel City, Love Me Forever, Ramones, Orgasmatron, Killed By Death, Ace Of Spades

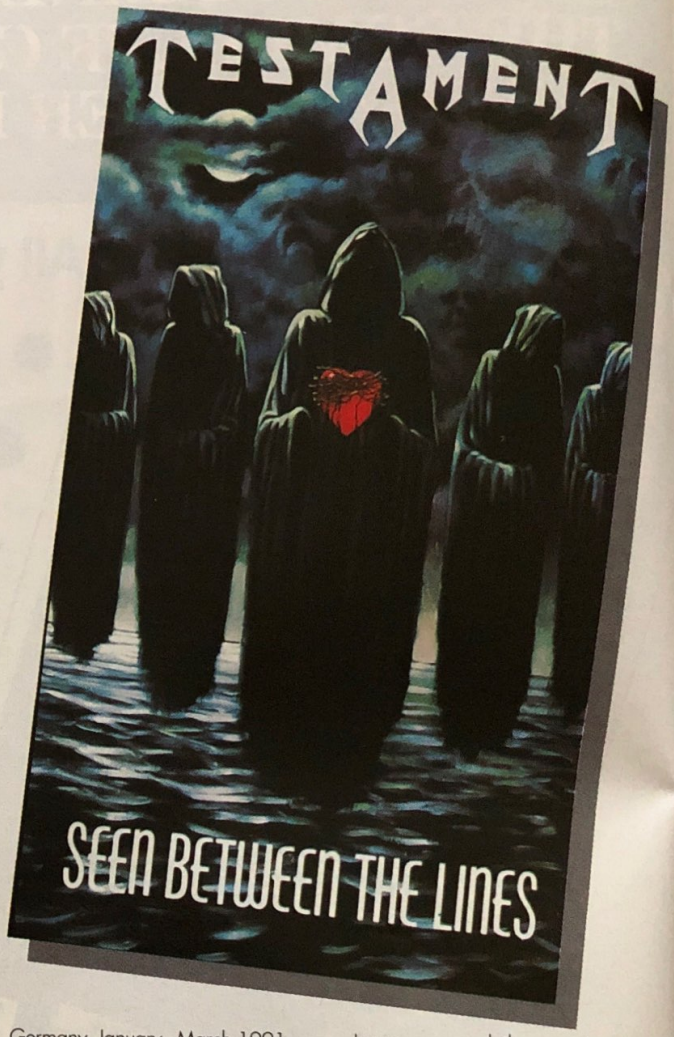
A mighty slab of Motörhead, 'Everything Louder Than Everything Else' traces the progress of Chief Grunt Lemmy and his merry pillagers as they tiptoe gracefully through unified



Germany, January - March 1991. 'Coincidentally', it says in the intro, 'the Gulf War began and ended during this period...'. Spooky. Actually, the Gulf War appears to have started again, but we get the point.

Some classic backstage interaction, an insight into the Motörhead bus culture, a 'Fun With Philthy' sketch (in which Phil demonstrates his latest invention - the 'hands-free' portable fan), a roadie bit, a horny bit, a warty bit...oh, and lots of live footage too.

Filmed in glorious black-and-white, bar the odd red or green touch-up, the sixty-six minute blitz is everything a Motörhead video should be: vulgar, disgusting, base, intelligent, honest and, in Philthy's words, "very f**king loud". Slap bang up-to-date, with full-length coverage of 'Ramones' (all seventy-one seconds), the self-explanatory 'Going To Brazil', the floaty ballady 'Love Me Forever', as well as the murderous 'Orgasmatron' (Lemmy's face tinged a ghastly green), the classic 'Ace of Spades' and others...



Lemmy, as usual, throws out some memorable lines. Like, in answer to German reporter's question 'What do you think will happen to mankind?', his quickfire "We're all gonna go down in a soup made of ourselves - and we'll all have a great big wooden spoon to stir it around with...". Yes Lemmy. 'Everything Louder Than Everything Else' proves that Motörhead are, in Philthy's words, "just Motörhead rock. The term Heavy Metal hadn't been invented when we started. And we're not thrash, crash, speed, black, punk, w**k or spunk metal..."

Indeed.

PIPPA LANG

ENUFF Z'NUFF

'Enuff Z'Nuff'
(Warner Music International)

Tracks featured: Fly High Michelle, New Thing, Hot Little Summer Girl,

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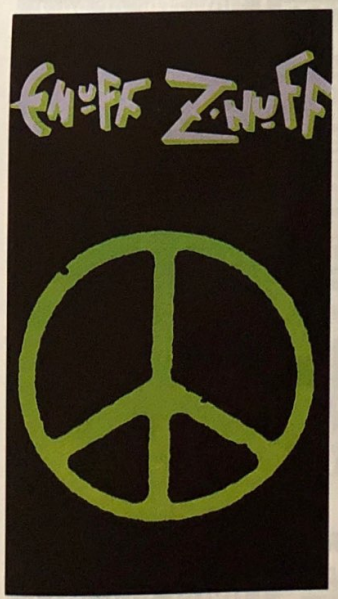
VIDEOS VIDEOS

She Wants More, I Could Never Be Without You, Goodbye, In The Groove.
The originality of the title should give you some idea about the video. 'Enuff Z'Nuff' looks like it's been thrown together in five minutes, and yet its release date doesn't coincide with any great event in the band's career.

So why the rush? Thirty minutes of interview and music footage, revolving around the last album, 'Strength'. Chip Z'Nuff's hacksaw voice tends to grate through the speakers after a while, so turn down the bass during interview footage. This is no different to any other band video, except of course Enuff Z'Nuff are blindingly colourful. But, really, how many more interviews do we have to watch conducted by 'the pool'?

If you're into Enuff Z'Nuff, you'll like this. If not, I can't see this seducing you much. Comic strip rock 'n' roll heroes - try Max Factor boys, you're using the wrong shade of lipstick.

PIPPA LANG



VARIOUS
'Sheet Metal'
(Warner Music Vision)

Now, if you've been looking for a Rock video that is a little bit different and one that really does contain a few surprises with its sheer variety of bands, then look no further.
From Death Angel to Sonic Youth and from Pantera to Jane's Addiction and back round again, all those purveyors of odd-Metal are featured here on this sample video, for people who think that Metal begins and ends with Iron Maiden.
Let's face it, your average Joe normal is only likely to have heard of the more acceptable Rock/ Metal bands, without really knowing how diverse the whole genre has actually become over the last couple of years.
Jane's Addiction, Soul Asylum, Soundgarden and Sonic Youth are the best examples of this, with short interviews and various video clips; some live and some promotional.
As Thrash had a lot to do with the Metal turn around, heavy amounts of it are featured here. Death Angel get the video off to a fine start with some great off-key singing, and Anarcrusis speed their way through a couple of the fastest Speed Metal tracks I've heard in a long while. How much coffee does this band consume?
Anyway, enough of my yakking; if your mind needs opening or already is, check this one out. In other words, buy or I'll kick yer teeth in!

JAMES SHERRY

TESTAMENT
'Seen Between The Lines'
(Warner Music Vision)

I've never really been much of a Testament fan I'm afraid. They're pretty good at what they do, but there are bands that do it a lot better. So, I didn't get off to much of a good start with this video.
Basically, it features some very badly recorded live footage, interviews and oodles of bits with Testament proving how wacky, crazy and generally off-the-wall they are.
For true Testament fans this is all great, as the behind the scene shots, personal home videos and obscure live footage will no doubt be of interest. But for someone new to the Testament way of doing things it will, however, look incredibly shoddy.
I suppose it's Testaments version of Metallica's 'Cliff 'Em All' video, but Metallica did it with style and for a reason, this just looks crap and the whole thing's bloody boring.
Sorry.

JAMES SHERRY

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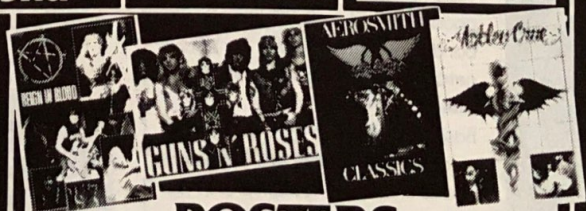

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JUNIOR TOWER

Kitty Hawk: Amps Supreme!

Anybody with even a remote interest in amplifiers has surely been aware of Kitty Hawk for some time now. Kitty Hawk have always had a reputation for excellent sounds and reliable, high-class workmanship. And the only point that metal heads were not too happy about turned out to be unfounded upon closer inspection. Contrary to the widespread belief that Kitty Hawk have specialised in combos, they have presented a whole number of fantastic valve stacks at recent music fairs. Kitty Hawks launched their sonic attack with a classic combination consisting of top and two 4 x 12" speakers. Demonstrations have shown how amazingly good these valves from Germany really are.

The visual side of the Junior Tower alone shows what a good idea can do. In brilliant purple with white inside edges and chromium angles the Kitty Hawk tower causes a stir before you even plug it in. And once you switch on the power, all eyes are on you. In fact the name Junior might be a little misleading considering that with its valve performance of 150 watts on two channels and eight Celestion twelve inches the Junior is more than adequately equipped for the demands of rock'n'roll life. The tower is a classic valve stack which with its basic sounds Clean, Overdrive and Boosted Overdrive will delight the friends of a down-to-earth valve sound. The finish is robust, amp and valves are housed in a secure case. Unfortunately the purple coating is not road-worthy but Kitty Hawk boss Gundolf Roy promised to work on this point as soon as possible. After all it should not be too difficult to combine robustness with exciting new colours. Other than that - as is always the case with towers of this kind - there is something of a weight problem, which is a bit of a pain when you're humping it from gig to gig.

Now let's have a closer look at the controls. The power pack, standby and channel controls are located on the left-hand side. The latter serves to activate the three basic sounds if you don't want to use the foot switch to change to another channel. At first sight the sound control of the Junior does not appear to be divided into the two ranges Clean and Lead as is usually the case.

Only the Master, Overdrive and Volume controls indicate which sounds the control in question adjusts. But let's take one step at a time.

The Reverb, Presence, Master, Treble, Middle, Bass, Overdrive and Volume controls (from left to right) range from 0 to 10. They are infinitely variable and my advice is to keep an eye the sound control because that's where things really start happening. If you're looking for your own individual sound I recommend that you switch the sound control to 5 and then start working on the acoustics. Since the Junior has a sound control for all three sounds, the basic tonal characteristics remain the same for each one. Finally, on the right- hand side there are inputs for guitar and foot switch. The effects send and return and speaker outputs are located on the back of the top.

The Speakers

The tower comes equipped with four Celestion G-12M speakers (70 watts) and can easily handle the impressive 150 watts of the top. Another interesting feature: the speakers are divided into compartments and can be used stereo with two amps. Good thinking.

The Sound

The important characteristics of the Junior are obvious: this tower just bowls you over. In connection with the heavy transformers, the four ECC 83 preamp valves and six EL 34 power valves have an amazing effect. Therefore you should watch the Master and Volume controls, otherwise a double somersault could be the consequence. Familiar rehearsal room dramas along the lines of 'I'm nowhere near loud enough' are definitely a thing of the past. And the sound of the Junior, be it clean or distorted, always remains clearly defined and retains its typical characteristics. The tower's sound is undeniably that of a valve amp. A tower for musicians who don't want to compromise.

STEFAN KERZEL

For further information:
Kitty Hawk
P/O Box 65
D-5241 Gebhardshain
Germany
Tel.: 010 49/26 62/68 63

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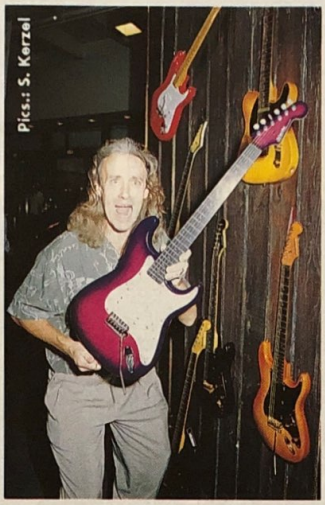
The Latest From The Heavy Metal Technical Front

Just when you thought we'd stopped going on and on about the Frankfurt Music Fair your intrepid technical editors merrily embarked on their wondrous journey to the next major event, the International Music Show at London's Olympia from July 10 to 14.

However, new products were a bit thin on the ground this year. More common, if not intentional, were the exhibitors' long faces. The general consensus was that the recession has never been more apparent. But to be fair, all the major manufacturers had announced their absence well before the Show. Neither Marshall, Laney, Hiwatt nor Peavey, Tama, Pearl, Sonor or indeed Ludwig were present. And for a very good reason; after all, one fair after the other makes little sense for an industry which cannot possibly come up with new products every three months or so. Therefore it can only be a question of time before the smaller music fairs in London, Paris or Milan have to throw in the towel. In the long run other than the Music Fair in Frankfurt or the Winter Namm in Anaheim, the Far East Show in Tokyo will probably be the only one to survive. Which is a pity, because particularly in London the press were well looked after and there was always time for a cup of coffee with one of the exhibitors. But then that isn't really what fairs are supposed to be about.

Remo

The drumhead manufacturers at Remo have embarked on a mission to elevate the drum kit to a work of art. A view into the current skin catalogue 'Remo Percussion Arts' shows the optical sense of humour the Remo team have developed under the direction of Jim Zuckerman. The latest hits among the skins (see pic) were only displayed for one day. The reactions were gigantic. Of course we don't want to go on about bodies again... after all



this is supposed to be all about drumheads. And while the ladies complained about the flesh on display the men quietly grinned on. Anyway, the following day it turned out that the controversial skins had been nicked. (Luckily we had already taken our snaps.) And Remo Europe manager Gary Mann assured us that Remo weren't going to stop here. The mind boggles.

For further information:
Remo Europe
21 Essex Road
Enfield, London EN2 6TZ
UK
Tel.: 081-367 9555

Blade

Gary 'Blade' Levinson is busy pursuing his one aim in life; to perfect the classic Strat even further. But while, until recently, his guitars mostly held appeal for the traditionalists among the string artists, he now intends to blaze a trail for the metallic fraternity. The American who now lives in Switzerland has only recently recovered from a serious illness but presented himself as dynamic as ever at the Show (pic). The new Blades will soon be on the market with revised pick-ups and luxurious finishes. In fact, the purple Blade (see pic) was so brand-new that there was little information available on the subject. Fact is that his guitar will be equipped with the Blade-typical Falcon vibrato, Sperzel machine heads and E.Z. access for neck adjustments. We shall keep you posted.

For further information:
Washburn UK
Amor Way, Letchworth
Herts. SG6 1UG
Tel.: 0462-48 24 66

Yamaha

Yamaha presented an ever more popular method of improving a guitar visually. Yamaha's new RGX Free Art series is an extension of the musicians soul that plays so naturally guitarists hardly need to think about it. The new series offers features like a solid alder body, maple neck and rosewood fingerboard. Three high-performance pick-ups and a choice of tremolo systems create a typical rock'n'roll sound. There's a 24 hour action line you can dial for your free brochure pack. All you have to do is call.

For further information:
Sherbourne Drive, Tilbrook,
Milton Keynes, MK7 8BL
tel.: 0908-366700

Tanglewood

Tanglewood guitars should appeal particularly to the beginners among the string artists. Although there is currently only one distributor in England for these low price guitars, Tanglewood were extremely optimistic as far as European distribution is concerned. Uncreased and fresh even on the third day of the fair Tangle-

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wood's distributor and Metal Hammer Assistant Advertising Manager Paul Fletcher bravely coping with the stresses and strains of the fair.

For further information:
European Music Company
(EMC)
49 High Street
Beckenham
Kent
BR3 1AN
Tel.: 081-650 3250

Roland

The brand-new TU-6 is a tuner designed exclusively for guitar and bass which offers the same accurate performance as the renowned BOSS TU- Series at a very affordable price. The TU-6 quickly detects the fundamental frequency of each guitar or bass string, so tuning is extraordinarily fast and convenient. With many benefits such as a large tuning meter, a built-in microphone for tuning acoustic guitars, and a lightweight, compact design that's perfect for any guitarist or bassist.

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Roland UK
Rye Close
Ancells Business Park
Fleet Hants. GU13 8UY
Tel.: 0252/816181

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LAYING DOWN THE LAW

The music business, with all its ins and outs, can often be a confusing and bewildering world for a new and fresh band, getting ready to take the public by storm. This is where Metal Hammer comes in. With the advice and guidance of John Giacobbi, from Entertainment Law Associates, we can offer you the chance to get those questions answered. Write to: Laying Down The Law, Metal Hammer, 134b King Street, Hammersmith, W6 ORQ, with you questions and a band photo.

INDIAN ANGEL, from Falkirk.
What's the difference between a development deal and a publishing deal?

"A development deal may take many different forms, but is basically where a third party acting in a quasi-management capacity acts as an agent of a band in trying to procure contracts, be they record deals, publishing deals, or live concerts. Generally speaking it is not advisable to enter into such 'development deals' as, although the agent will almost inevitably have secured a commission on the bands earnings, his duties and obligations will stop once he has found them the requisite deal; this is to be contrasted with a 'real' manager whose responsibilities will be ongoing. A publishing deal is very different, and relates to the arrangement whereby a publisher will administer and exploit a song-writer's songs. That having been said, in instances where a band without a record deal is signed to a publisher, the publisher will help to 'develop' the band and assist in securing the recording agreement; this will be done without commission."

SWEET LEAF, from S. Wales.
Where does an unsigned band stand when finding out it has been double-booked on arrival at a venue, or if the venue back out for any reason. Are they liable to give compensation to the band if the contract has been signed, whether or not that particular point has been stipulated?

"Unless there is a very specific 'escape clause' in the contract, a venue will be obliged to pay a band that has been properly booked. The fact that the venue may erroneously have made a double booking or may have changed their mind, is not the band's problem. If the sum is five hundred pounds sterling or less, the band will be entitled to issue a writ in the Small Claims Court, which has a much more simplified and cheaper procedure than the High Court."

GREEDSVILLE, from Northumberland.
What can an unsigned band do about a semi-major act using their ideas?

"This depends upon what is meant by 'using their ideas'. If another band simply records a song which you have already recorded yourselves then generally speaking they have the right to do so, although you will of course receive your publishing royalties if the other band releases their version of your song. Under the new copyright act, you will have the right to be identified as the creator of the musical work and furthermore you will have the right to prohibit another band treating your musical work in 'derogatory manner' (as was the case recently when George Michael sued the UK Mixmasters over their 'Wham! Mix'). If another band actually steals your name then, provided you have traded under that name (ie recorded, performed live etc.), then you will be able to legally stop such other bands from passing off as being you."

RAGNAROK, from Co. Durham.
How does a band stand, with respect to copyright laws, as far as playing covers at live gigs. Do you need permission, and if so, from whom and how do you get it?

"All concert venues will have a Performing Rights Society (PRS) licence which will cover the playing or performing of music at such venues. If however you wish to record covers with the intention of releasing them on record, you shall require a license from the Mechanical Copyright Protection Society (MCPS)."

SMASHED, from Lancashire.
How do you go about registering the groups name?

"You cannot register a band's name as such, however there are three forms of protection. Firstly, if you are trading under a particular name, you will acquire the goodwill in such name: this will enable you to stop any subsequent band who tries to use your name (ie 'passing off'). Secondly you can apply to have your name and/or logo registered as a trade-mark, which will automatically prohibit its use by third parties. Thirdly, as extra protection, you can also incorporate a limited company in your band's name, which again will automatically stop anyone else from setting up a company at that name."

RIOT, from Cambridge.
How many people can you legally carry in the back of your group van, along with the gear?

"To be doubly sure, I would advise that you check with your insurance company in each case."

John Giacobbi represents Entertainment Law Associates Ltd.

ELA™

ENTERTAINMENT LAW ASSOCIATES LTD

Business Affairs & Management Consultants to the Entertainment Industry

Please note that whilst it is our sincere intention to offer sound and pragmatic business and legal advice, the obvious confines of replying to your letters in the foregoing manner means that we can only give our readers general guidance; in legal and/or business matters, it is imperative to seek full and detailed legal advice from a lawyer specialising in entertainment law. Accordingly, Metal Hammer/Rock Team Publishing And Production Ltd. and Entertainment Law Associates Ltd. cannot accept any form of liability or responsibility for reliance on the contents of this column.

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Heavy Metal Ballads, Guitar/Vocal	12 £
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Yeaaah!

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magnum

Pics: Denis O'Regan

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DIVINE INSPIRATION

Tony Clarkin admits to not being a fan of live albums. Undeterred by this, Magnum are taking themselves in hand and releasing a live album called 'Spirit'. Anthony Noguera, no stranger to spiritual matters himself (according to his local publican) waxes lyrical with the band...

After a morning of misunderstandings that included a Keystone Kops inspired episode of myself and the members of Magnum missing each other by minutes as we criss-crossed across Birmingham in opposite directions trying to locate each other, we finally met up at the Rich Bitch recording studios in the Selly Oak suburb of the city. It is here that Tony Clarkin, bassist Wally Lowe and various other members of the band are currently ensconced in the mixing of a new double live album and the process of demo'ing new material for their next studio album, not slated for release until May.

Now you may be forgiven for assuming that Magnum have, in fact, been enjoying a well earned rest period after their bouts of intensive touring last year but, loathe as he is to admit it, Tony Clarkin is something of a workaholic. This facet of his personality is revealed in the fact that he's "already written fifteen tracks for the new album, five of which are completed, recorded demos". That's no mean feat when you consider that not only do they have a live album on the way, but there's also the preparation for an upcoming tour to tie in with the album's release to take into account. The Magnum organisation's a hive of activity as we speak!!

Wally and Tony are sat opposite me in front of an impressive looking mixing console from which I will later be treated to a sneak preview of the new material. Though there are more immediate things to consider.

"Well, the album is going to be a double live vinyl album and a single CD," explains Tony in his rich Brummie brogue. "Because otherwise it would've been too expensive to release."

"Oh yeah, we're well up on the marketing side of things," adds the bassist sarcastically. "You get a free tin-opener with the album as well." Unphased by the interruption, Tony continues. "I'm not really a fan of live albums myself because I can't always see the point in them. But, on the other hand, I do know a lot of people who do like them and we have been saying for a long lime that we'd do one. I suppose it's more of a stop-gap than anything; it gives us a bit of breathing space before the next album. I don't want to sound negative about the whole thing," he adds slowly, "but, in all honesty, I'm much more excited by working on the new stuff than thinking about a live album. However, people are always asking us to do one, so here it is!"

The album is to be titled 'The Spirit' and its release in early September will be followed by a full promotional tour of Britain some three weeks later. The decision to play Odeon sized venues this time around could lead to the suggestion that the band have lost ground and are taking a backward step when they ought to be consolidating their position as arena headliners. Tony shrugs off the connotations of such a move with a dismissive air.

"We're playing the Hammersmith Odeon this time instead of Wembley Arena because it's got a much better atmosphere and we just prefer playing there. It's got nothing to do with losing either money or popularity," he states emphatically. "We were asked to play three Hammersmith dates but we decided to do just one because we have toured a lot pretty recently and, you know, we didn't want to push it. So this time we just want to go out and introduce a couple of new tunes, promote this album, and not really make a big deal about the whole thing. But for me," he shakes his head slowly, "it's still pushing it a bit."

"Let's face it, where would you rather record an album if you were given the choice? Birmingham or L.A.?"

Vividly aware of the overkill factor involved, Magnum will be content to lie low until the release of their next album proper.

The last album 'Goodnight L.A.' was recorded, somewhat controversially at the time, in Los Angeles, a fact which led to numerous accusations of 'sellout'. But, as Tony rightly says, "Let's face it, where would you rather record an album if you were given the choice? Birmingham or L.A.?"

Wally decides to play down the importance of the situation. "I don't actually think the fans care where you record an album, that's just analysing things to a ridiculous level. But yeah," he acknowledges, - ;we knew they were saying that we were trying to be American. I was going to change my name to 'Buck' Lowe!" he quips.

Unfortunately, due to ridiculous record label policies, the album has yet to emerge at all in the States. After intensive discussions, though, the band have managed to retain the rights to the album from their label and are hoping to re-negotiate its release with another company in the near future.

The recording of the next album is set to take place somewhat closer to Magnum's native hearts. As Tony explains, "The weather is very nice in L.A. and it's a great place to spend some time, but to tell you the truth we're not going to do that this time. The reason is that we've got an old studio that we're partners in. It used to be the old BBC studios, I recorded there years ago when they used to do Radio One Live. Anyway, this guy bought it and we're going to re-equip it with good stuff and we're going to do our album there which is an exciting project for us in itself.

"We're going to produce it ourselves. I think I learnt a lot from Keith Olsen and other producers we've worked with, so I feel reasonably confident about doing it."

It's not long before Tony offers to play some of the new demos - and it's an offer I'm unlikely to refuse. As I sit, centre console, with some serious volume ensuing, Tony is to my left and Wally to my right and both of them are air-guitaring and drumming along to various songs. 'Caught In Love' rolls out of the speakers with a kicking drum line and a galloping semi-acoustic guitar riff. Bob Catley's voice soars majestically above the music and it's then that I realise that although it's characteristic Magnum stuff, there's a new sense of vitality that I personally feel the last album lacked in places. You know that hideous piece of journo-speak 'in your face'? Well, that's exactly what 'One More Heartbreak" is, while 'Broken Wheel" is going to be THE Magnum ballad. Tony explains the former track: "It reminds me of 'Pretty Woman', I happen to be a very great fan of Little Richard, and I thought 'Oh great, I'd like to do a rock'n'roll sort of thing. In the Fifties there were all those very bass oriented riff things that we've never done anything like, and I thought it would be drawing on that influence I suppose."

'Too Much To Ask' and 'Stormy Weather' were the tracks that surprised me the most due to their radical departure from the regular Magnum fare. 'Stormy Weather' cradles some of Tony Clarkin's most emotive, expressive and laid back guitar passages that have him, at one point, sounding unerringly close to Mark Knopfler! I'm not kidding either.

Often in the past Magnum have been criticised, unfairly, for being 'quaint' and being irrelevant to what is going on in rock music, amongst other things. One listen to the new demos the band are working on is sufficient persuasion, though, that this is obviously Magnum's heaviest, most contemporary and energetic output to date. Clarkin and Lowe are quietly confident and rightly pleased with the way things are going at the moment. Even at this early stage in production, I reckon that the accessibility of the material should ensure the opening of hitherto closed commercial avenues for Magnum in '92. Only time will tell, though, whether the finished product will live up to the promise I heard today.

Tony jokes, in summing up, that, "I think the demos are crap." And admits of the new songs, "I'm too close to say 'Yeah, it's different' - I don't know, it gets to the point where I just listen to it as music in itself." ■

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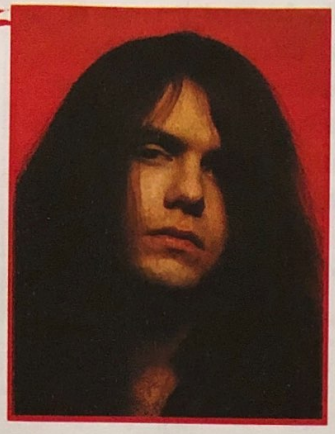
TRACK ATTACK

"Well..." - "Not bad..." - "Not my kind of thing!" were the most frequent comments from Mind Funk's Pat Dubar and Jason Coppola and Mille Petrozza of Kreator. But one thing they all agreed on: one particular song should not have been included in this track attack...



KREATOR
MILLE

TEMPLE OF THE DOG
Pushing Forward Back

Pat: "Incredible! I love the two bands that these musicians come from - Mother Love Bone as well as Soundgarden. As far as I'm concerned Chris Cornell is definitely way ahead of his time - I admire him as a songwriter and his amazing voice."
Jason: "To cut a long story short: we love it!"
Mille: "The drummer is pretty good. Sounds like one of those Seventies influenced bands... Temple Of The Dog? Sounds like a mixture of Black Sabbath and Led Zeppelin - not bad at all!"

KINGDOM COME
Should I

Pat: "Well, I'm not exactly a fan of commercial rock but at least this track sounds less like Led Zeppelin than the last album. Not exactly my taste but well done. Although I do prefer the original to the imitation - sorry, boys."
Jason: "I agree. These copies will never even get close to the true originators of this sound"
Mille: "The keyboards are okay. It's not exactly what I would choose to listen to, although it's not badly done. The drums sound a little clinical. Oh, it's a drum computer? You can tell; there are few bands where a drum computer sounds really good."

ARMORED SAINT
Tribal Dance

Pat: "To be honest, I used to think that I would hate this number but it's got a good groove. Armored Saint? Hm, I'm surprised, I don't know the other songs but this one is cool. Not exactly my kind of music but good."
Jason: "I only know Armoured Saint as a straightforward metal band but they seem to want to expand. They probably want to move with the times.
Mille: "Brilliant drummer; a lot of groove... But I don't like the singer, although that could be the song... I saw Armored Saint a few years ago in L.A. and they literally bowled me over..."

LAST CRACK
My Burning Time

Pat: "To be honest: not exactly bad, the singer is good but I can't say I'm overly impressed. At least they try to do something different."
Jason: "They try to build up an atmosphere, which is important. On the other hand I have heard better attempts in this respect. But at least they try and there aren't a lot of bands who try to express a mood. It's okay."
Mille: "What's that? Last Crack? Sounds pretty far out... the guitars remind me of Nazareth - like 'This Flight Tonight'. But I don't like the singer at all!"

MORBID ANGEL
Fall From Grace

Pat: "Very heavy and I respect that. Other than that not exactly novel if you ask me. Doesn't really say much to me"
Jason: "Once upon a time there was a band called Slayer who took this kind of music to every possible extreme - from the very fast to the very slow. And they took it to a level that bands of this kind will never even get close to."
Mille: "Morbid Angel! - Definitely the best so far. I know the album, it's come out well. But I do prefer their first album."

MINDFUNK
PAT DUBAR / JASON COPPOLA

DESMOND CHILD
Discipline

Pat: "Doesn't say anything to me. My influences are Black Sabbath / Alice Cooper and if I compare that to this stuff I can only tell you that it doesn't say a thing to me."
Mille: "That's the kind of music that makes people stupid. Complete shit! Sorry, I don't have a clue who this is and I don't even care... Desmond Child? How can anybody release this and be serious about it? That not metal, that's commercial rock for people who aren't into metal."

BADLANDS
Last Time

Pat: "What's this song called? 'Last Time'? How appropriate, ha ha ha! I'm sure it's gonna sell though. Nothing against commercial rock and the musicians are really good but the song sounds like everything else, not very original."
Jason: "I like the guitarist, he's fantastic. I expected more from him than the same riff over and over again. But Pat's right, people are going to buy it."
Mille: "It's all been done a thousand times before... Badlands? Well... full of clichés, don't like it at all. Too predictable, I bet the solo comes next... didn't I tell you!"

DWEEZIL ZAPPA
Earth

Pat: "Look, even she's laughing (points to the author) Frank Zappa's son? Incredible. I have a lot of respect for Frank Zappa, but this song does nothing for me. I kept waiting for something to happen."
Jason: "The classic beginning was promising, but then nothing happened. I wonder what Frank Zappa's has to say about this..."
Pat: "Hopefully he's gonna give his son a kick up the arse..."
Mille: "Not exactly my cup of tea. Dweezil Zappa? The intro's quite amusing... I don't like this kind of thing, I prefer proper songs. This is based purely on the guitar."

PRIMUS
Tommy The Cat

Pat: "I saw the band at the Convention in New York, they were good - amusing. A fantastic bassist. Very groovy. What I like about this band is that it tries something new and is very original. Especially the song titles. Cool."
Jason: "Unbelievably good musicians. I'd like to hear more songs from this album to find out if they're the same. I'd like to know whether these guys had other ideas as well. Could I keep the tape?"
Mille: "That's Primus, isn't it? The most original and the best so far! I'm not usually into funk and the whole funk wave - but Primus are the only ones who are serious about it. I really like this!"

Andrea Nieradzik/
Andreas Schöwe

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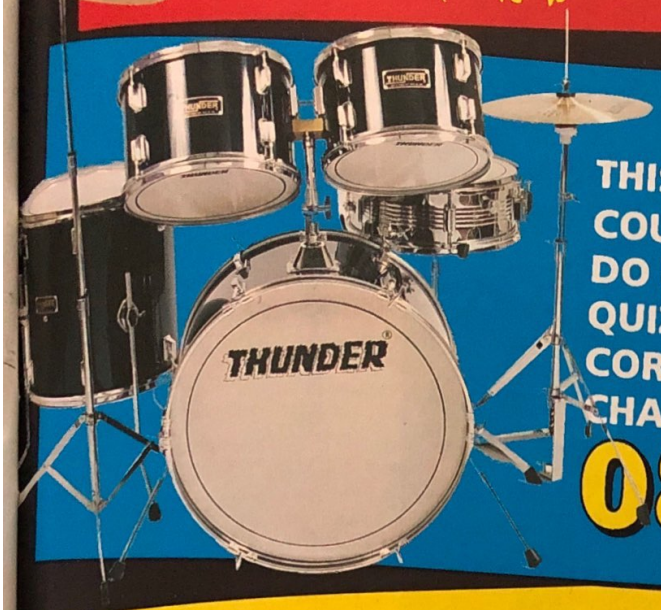

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"We're slaves to the grind!" yell Skid Row on their latest album. What they are suffering from is the curse of the rock machine. Everyone loves the music, but once in a while artists wish they could jump off the treadmill and do something else just for the hell of it. And that's just what Pat Benatar has done with her latest album 'True Love'. She's dumped her rock career and turned onto the BA-LOOOS!

PAT

SINGS THE BLUES AND SAYS...

STOP THE ROCK- I WANNA GET OFF!

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BENATAR

Despite the risk involved, the album has proved an artistic and commercial success, certainly in the States, where 'True Love' hit the album charts. Backed by Roomful Of Blues, a long established R&B group, and with her husband Neil Giraldo on guitar, Pat sings a high powered selection of hard swinging blues numbers.

Pat was born in Brooklyn in 1953 and did so well at music at school she was going to have operatic training. But she dropped out of music college to become a singing waitress! During the mid Seventies she formed her own band and meanwhile divorced her first husband to marry guitarist Neil Giraldo in 1982. She switched to heavy metal and made her first album 'In The Heat Of The Night' in 1979. She had a top Twenty hit single with 'Heartbreaker'. Later albums included 'Crimes Of Passion' (1980), 'Precious Time' (1980), and 'Get Nervous' (1982). In recent years her rock output has been less successful and the strain of constantly trying to please the market resulted in her, with strong encouragement from Neil, just making good music for its own sake. She sings great, sounds like she's having fun and Pat has been delighted with the response.

CONFIDENT

Did Pat feel nervous about making the switch from rock to blues?

"Hmm, just initially. I wanted to make sure we didn't do it in a half-assed way. We wanted to do it justice and once we started doing it I felt comfortable with the horns and everything. I hadn't worked with Roomful Of Blues before, but I was a big fan of theirs from a record they did with Big Joe Turner."

Had Pat always been a blues fan?

"Yeah, well I guess I got turned onto it around 1978 and Neil has been into it forever. He's a die hard y'know. I wasn't exposed to the blues when I was growing up, because I lived in a real small town."

When it came to making the album, did she feel confident about trying the blues style?

"When we first started, I didn't know if I could do it right. Just because you love it and listen to blues all the time doesn't necessarily mean you are going to have an affinity for it. I was worried about that, but once we got started, it was okay. But musical styles are all so connected, especially this kind of up tempo jump blues. It swings a lot and it's not so far removed from rock 'n' roll."

To help chose the material, Pat delved into a collection of vintage songs. "I went in and ticked off every song I ever thought I wanted to sing. It took about six months, starting off with five hundred songs, cutting down to about fifty. So it took a long time. But once we started, the songs just fell into place."

DIE HARDS

Pat recently completed a U.S. tour of theatre clubs with the band and had a great time playing to audiences of up to 3,000 a night.

"It was fun to work in the band and it went really great. Making the switch from heavy guitars to brass was interesting because it's surprising how fast you can go from one to the other. The guys from Roomful Of Blues came out with us and they have been playing together for 25 years."

Was the audience mainly curious new fans or people who had followed her rock career?

"It was mixed. There were a lot of people who had never heard anything we had done before, and there were basic rhythm & blues fans. And then we had the old Pat Benatar die hards there. We did 'Mary Had A Little Lamb' and that was great. The age group was really mixed, from 15 to 50."

Was the switch of musical policy going to be a permanent thing now? Was she going to continue with the style on her next album?

"Really right now it's like starting over again from zero. It's fresh and it doesn't have that tired, same-old-shit-again feeling. I don't know if we can do like TEN of these records, but I certainly want to do at least one more. Whatever I think we do after this will be enhanced by what we did with this album. It just like cleaned house and wiped out all the garbage that was in there for me. Performance-wise I was really seriously thinking of retiring because it got to the point where it just wasn't fun anymore."

PAIN

Was it the grind of being on the road, finding new material or was it just playing loud heavy rock that got to be a pain?

"It was just that. I got depressed and hated the fact that it had got to be such a business. That takes all the creativity away and you have all these piranhas around you that are just eating you. It gets very depressing and you lose sight of what you are there for. Not NOW - but when I was making those last few rock records nobody's objective had anything to do with music."

Did anybody try and talk her out of the project?

"Oh, it wasn't like we had a whole lot to lose y'know. It wasn't as if we were selling five million records on the last two albums and it wasn't like we were having a spectacular time so I don't think we had anything to lose by doing this. Now, maybe, in retrospect, it was a little risky, but to me it was the only option. The worst feeling of all is to be boxed in. It stifles everything - like death."

Pat is hoping to bring the blues concept to Europe although she hasn't done a lot of touring in recent years, while her little girl is in school. Despite her loss of interest in the hard rock scene, she emphasises that she had a great time, certainly at the beginning of her career.

"The worst feeling of all is to be boxed in." Pat

"There were lots of really good things, like playing at Madison Square Garden for the first time, and winning a Grammy was great. Even just hearing a record on the radio for the very first time was wonderful. We had a great time and I just wanted to leave that scene with good memories of it and not wait until it was... a dead animal!"

Did Pat feel she had pioneered a role for girl singers in heavy metal?

"Well I don't know... I don't look at it like that. When I was coming out, everybody was coming out at the same time. It was a matter of being in the right place at the right time. Now I feel I can do whatever I want and I'm not locked into one style. There's been a few people who just wanted to hear the old stuff but I have to say on this last tour, which was like a test run to see how it would go, the reaction has been really good. I had no idea what to expect. I mean they could have been screaming. There was one show where they were sending me up set lists of old songs. But the rest of the time was tremendous. They seemed to really like it and had no problem with the switch."

Pat and her husband Neil got together many more songs than was featured on the album. They do about twenty live. Neil of course produced the album and, says Pat: "He was the one who came to me when we were trying to figure out what to do with the next record. He said 'Why don't you try this?' and I said: 'No!' Being married to him is worse, I swear, because men think they can do anything they want, ha ha! But he said: 'Check it out, you can do it, you listen to it every day of your life. Why don't you just try singing it.'"

"I want to leave the rock scene with good memories - not a dead animal!" Pat

So far it looks as if Pat has done the right thing career-wise as her album went from 83 to 40 in the U.S. album charts in one week. Pat meanwhile would like to come to Europe to sing the blues, but the cost of flying over a big band is prohibitive.

"I'd really love to come over - we'll have to wait and see!"

CHRIS WELCH

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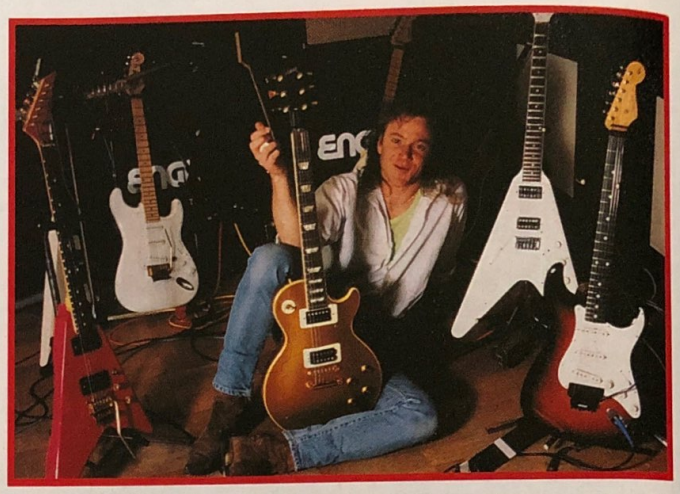
KEEPER OF A *NEW* KEY!

"I suppose you'll want it at max volume?" asks Kai Hansen in his charmingly rough manner. He takes the volume controls right to the top like a biker opening the throttle on an open road and lets rip. If only he knew the pleasure he was bringing to us when he jacked up the volume...



Gamma Ray, the solo project that Kai Hansen has brought to life after his stint as axe-wielder in Helloween, is very much alive and kicking and a very *real* band. Kai's first album 'Heading For Tomorrow' was locked into the Helloween vein - a great album, but nevertheless a bit too like his old band. But now that's in the past and there's no doubt that Kai's latest album is taking him in new directions.

We tracked Kai and his merry men down to Brackel. It's a beautiful spot about 25 kilometres from the hustle and bustle of Hamburg. Kai's to be found in Kalle Trapp's Karo studio where Saxon produced their 'Solid Ball Of Rock' album. Kai, Ralf Scheepers (vocals), Ulli Kusch (drums), Uwe Wessels (guitar) and Dirk Schlaechter (bass) are well acquainted with these studios as it was here, just over a year ago, that they recorded an EP that, according Kai, was "to change the band's musical direction." The band were really happy with the sound so they headed back into the same studio to record the new album.

"Don't get me wrong, the Horus studio in Hannover isn't a bad studio," explains Kai, "But I recorded three albums there and I just felt it was time to have a change and find another place to record."

The result was that instead of coming up with an album that sounded like the band had an ex-member of Helloween in it, they came up with their own type of sound.

"No more nursery rhymes for us," grins the freckled guitarist."- 'Heading For Tomorrow' was very influenced by my time in Helloween, but since then Gamma Ray have really turned into a band in their own right. Everyone contributes and brings ideas of their into the process."

"Gamma Ray have really turned into a band in their own right. Everyone contributes and brings ideas of their into the process."

It's clear now that Kai Hansen isn't neccesarily the musical head of the band anymore. It's a democracy now and everyone gets a fair say as far as musical and creative ideas are concerned.

BIG IN JAPAN

The band have trailed their way through Europe and really hit the big time when they toured Japan. The tour, and especially the Japanese leg of it, really pulled the band together, and the reception that the Japanese fans gave the band formed it into a real unit instead of just Kai Hansen and a bunch of guys who play with him.

"Japan was incredible," chorus the band when I ask them how they liked the Land Of The Rising Sun. The result of their Japanese tour is actually available as a video. 'Heading For The East' is great rockumentary of their progress out there.

"I was really happy when we finished work on 'Heading For Tomorrow'" says Kai. "I had come to realise that by choosing myself as a producer, I'd really overstepped myself."

Having realised that he was too inexperienced as a producer, he went looking for the right man for the next album. He found him in the shape of Victory's guitarist, Tommy Newton. Tommy was the man responsible for mixing Helloween's 'Keeper I + II' as well as Gamma Ray's debut.

"I've know Tommy for years and I really trust the guy." explains Kai. "The songs on 'Sigh No More', the new album, were written at the height of the Gulf War and it's reflected in the songs, they're very fatalistic. By that I mean they're all about how you've just got to carry on, no matter what horrible things happen to you."

Finally, while we were on the subject of adversity, I asked Kai what he thought of Helloween and their widely reported legal tussles with their old record company. "I feel really sorry for the guys. It's gotta be really tough for them, their hands are well and truly tied, they can't even go on tour." sighs the ex-Helloween guitarist.

MARTIN GROSS

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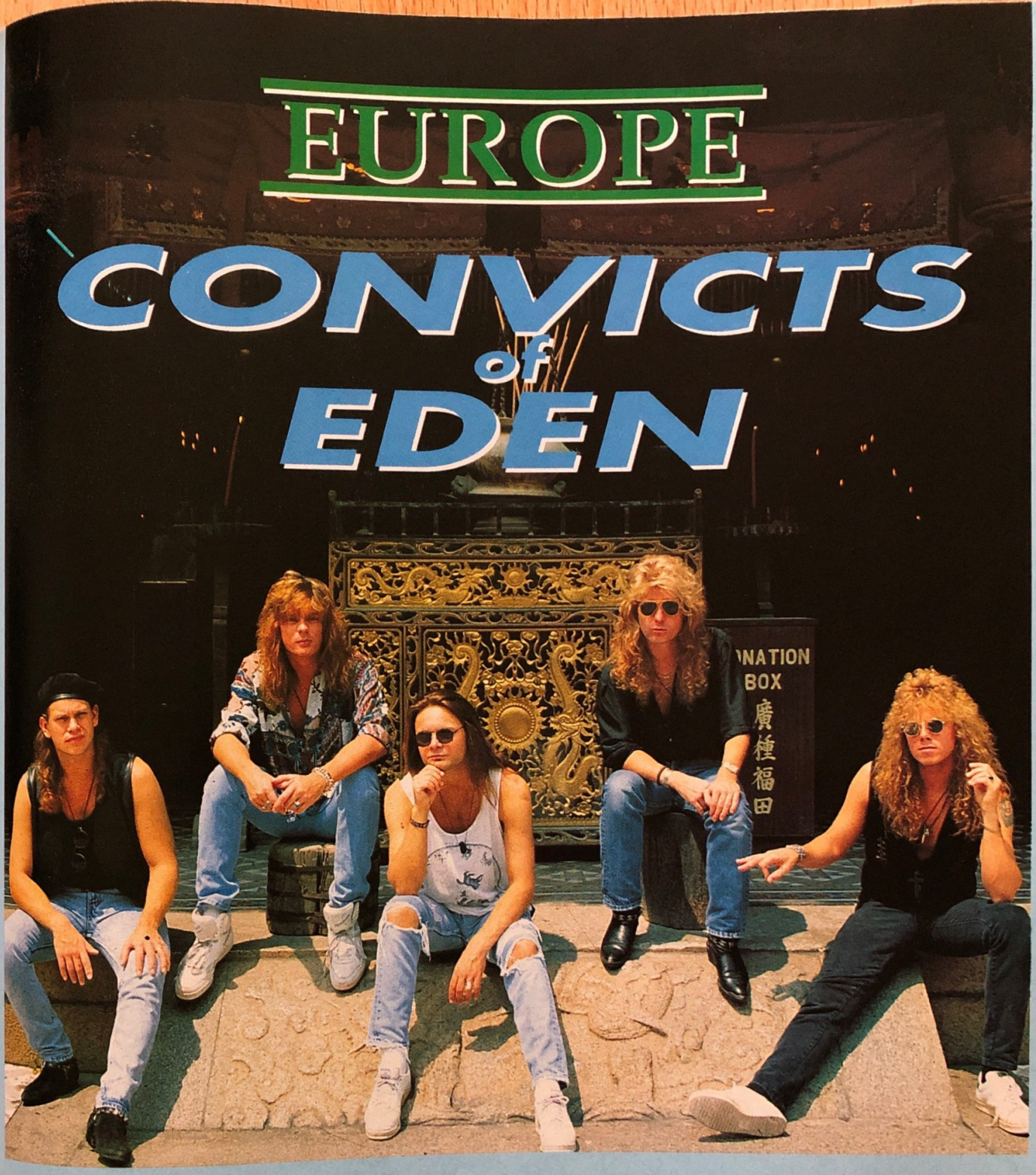
EUROPE

CONVICTS of EDEN



With the halcyon days of 'The Final Countdown' behind them, Sweden's answer to megastardom, Europe, have found the going tough. They hope to prove that their previous success was no fluke and tell Tony Balogh why...

Life's a bitch. One minute everything's hunky-dory, you're riding the crest of a wave, and everybody wants to be your friend. The next, you're an outcast, a failure.

Over the past three years, Swedish hard rock quintet, Europe have been discovering just how fickle the music business is, and how hard it is to follow such a blinding success as 'The Final Countdown'. That album, released in 1986, sold an almighty 6.4 million copies and established Europe as the next BIG THING.

However, after the initial excitement had died down, and a follow-up - a confirmation, if you like, of their talent - failed to happen, people started to forget about Sweden's favourite sons. When the next album, their fourth - 'Out Of This World' - appeared two years later, it was generally regarded as a failure. Joey Tempest, on a brief trip to Sweden to visit relatives recently, winced at the word:

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PICS: DENIS O'REGAN

"Failure? What is a failure? It might be considered a failure considering 'The Final Countdown' sold 6.4 million copies. But 'Out Of This World' sold 2.3 million, and that isn't bad is it?"

Not in its own right, but unfortunately everyone remembers the success of 'The Final Countdown', and cannot help but compare the two albums.

Now it's 1991, three years after the last album, and Europe have finally come up with 'Prisoners In Paradise', their fifth album. The band are nervous (naturally), because if this one doesn't make it, Europe are definitely out the window. It's taken them a long time to release this new album, and the reason for that is inexorably linked to 'Out Of This World's failure to chart. A long story...

Everything was sweet in the summer of 1988 when Europe supported Def Leppard on their summer tour of the States. 'Out Of This World' had just been released, they were playing in front of 30/40,000 people almost every night for six solid weeks, and the press were at their beck and call. Then somebody made a - dubious - decision. Joey sighs:

"The guys in Leppard came to us one night and asked us if we wanted to continue with them for another three months. Our initial reaction was, of course, to say 'yes'. I mean, Def Leppard were huge at the time!"

But Europe's manager, Thomas Erdtmann, thought otherwise. Regarding the continuation as 'a bad career move', he advised the band to say "Thanks, but no thanks". *That* decision turned out to be a bad one. None of the singles off 'Out Of This World' made any impact on the charts, and that reflected on the album's profile. Coupled with the lack of live performances, the album's fate was sealed.

Instead of touring extensively with Def Leppard, the band spent five gruelling weeks on a promotional tour of Europe, followed by a short vacation, a tour of the Far East and a trip to Japan just before Christmas:

"'Out Of This World" was closer to a commercial death than anything we'd ever done."

"Beau Hill became part of the team, a sixth member of the band if you like."

"Just before the European tour in January 1989, we already had doubts about whether we'd done the right thing. And during the tour, it became clear to us that 'Out Of This World' was closer to a commercial death than anything we'd ever done."

With this realisation, the band decided they'd had enough of their manager's methods of handling their career. About a year after the album's release the two parted company, and Europe enlisted the help of American manager Herbie Herbert instead.

After another support tour of the States was pulled, Europe decided this time to concentrate their efforts on writing for the next album. Pooling their collective resources, they came up with a dozen songs by August 1989.

Supporting Bon Jovi at Milton Keynes that month, they tried out four of the new songs live: 'Seventh Sign', 'Give A Lil' Bit Of Lovin'', 'Bad Blood' and 'Yesterday's News'. The crowd's reaction was heart-warming, and convinced the band that they were almost ready to go into the studio. All they needed was a suitable producer...

A month later, that producer turned up. Europe were playing the Whisky-A-Go-Go in L.A. under the puzzling moniker of 'Le Baron Boys'. In the audience was producer Beau Hill:

"He came backstage after the show and kept going on and on about how good he thought we were. The bottom-line was that he wanted to produce our next album. We couldn't believe it. We'd already had discussions with a lot of other producers, but nobody would give us a final decision. Bob Rock, for example, had a copy of our demo for *ages*. He said he liked it, but we got so frustrated waiting for an answer from him that we eventually told him we had to look for someone else, we just couldn't wait any longer.

"So, when Beau Hill came to that gig, and got so excited about us, we thought 'why the hell not?'. And, in the end, we're really glad we chose him."

Europe had no qualms about experimenting with a new producer. It's an open secret that they disliked Ron Nevison's production of 'Out Of This World'. Joey, of course, is diplomatic about the subject:

"Ron and Beau are... different. Ron has his own way of doing

Scanned with CamScanner

things. That is, he'll come into the studio, work the alotted hours behind the desk, then go home. It was just like a nine-to-five job to him. But Beau's a different matter altogether. He's almost exactly the opposite, he became part of the team, the sixth member of the band if you like. And, instead of spending hours and hours discussing a particular method of doing something, he'd just get on and do it, and we'd decide afterwards if it sounded good or not. It was very productive and creative working with Beau."

Europe finally went into Enterprise Studios in L.A. in September 1990, after spending some eighteen months rehearsing the songs to perfection. As a result, there was no time wasted in the studio: "Ian (Haughland) did his drum parts in less than thirteen hours, and John (Levin) finished the bass parts in about one or two days! And my vocals were really easy to record, so the whole process went very smoothly. We were getting more and more optimistic as each day went by, and we were convinced the album would be released sometime in early 1991."

This was not to be. When Europe's record company called a halt to release proceedings, the band must've almost decided to forget the whole idea, pack up and go home. According to (unfounded) rumours, the A&R department at Sony in New York had said words to the effect of "This isn't good enough, we want hits, write more songs" and simply stopped the album's release:

"No, no no! That's not true! What really happened was - I had some new ideas I wanted to try out. We all agreed that they should be added to the album, so we had to go back into the studio. That's why the album was delayed. Why rush things when you can do them properly?"

Whatever the real reason, Joey then spent the next few months working with outside songwriters like Jim Vallance (formerly with Bryan Adams), Eric Martin (Mr. Big) and Nick Graham (who co-wrote Cheap Trick's number one single 'The Flame' in 1988). The songs that came out of these sessions were 'Halfway To Heaven', 'All For Nothing' and 'I'll Cry For You':

"Working with those guys was very strange to start with. I really had to come to terms with someone else deciding whether or not an idea was good or not. But I've learnt a lot and I can now look at a song more objectively than before."

The title track, 'Prisoners In Paradise', was the last song to be written, and will be the first single released off the album. Where did the title come from?:

"Our manager, Herbie Herbert, told us during dinner one night that he thought we were like 'a bunch of prisoners in paradise'. He was referring to the fact that we'd spent a lot of time outside Sweden for tax reasons. When he said that, it really hit home, and I suddenly thought 'What a great idea for a song'. And, of course, it ended up being the album title too. Very appropriate!"

"I've got this kind of nervous feeling inside.....waiting to hear what everybody's going to say"

Joey speaks for the whole band when he says he's optimistic about 'Prisoners In Paradise'. They don't sound like empty words either, as he explains that the title "says it all", that the album reflects the band's innermost feelings more than any of their previous efforts. Europe have been through the mill over the past three years, come up against seemingly impossible obstacles, including exile from their own homeland, and yet they refuse to buckle under the strain. Joey's eyes are alive with fire and determination when he says:

"I've got this kind of nervous feeling inside, but it's a good feeling. It's frustrating waiting to hear what everybody's going to say about 'Prisoners In Paradise', but exciting too. And, believe me, *this* time, we'll be touring the album to death! I can't wait!"

This is make or break time for Europe - let's hope, for their sake, 'Prisoners In Paradise" is not the final countdown...■

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OWN WORDS

Stryper, not so much a band with a holier than thou attitude, but a holier than other band's lyrics attitude. The band have recently released a greatest hits collection going by the name of 'You Can't Stop The Rock'. Michael Sweet talked the Reverend Andrew Bradshaw through the tracks.

STRYPER

BELIEVE
This is a new song which we recorded few months back. It was inspired by the events of the Gulf War and is basically a song of support for all the people who went out there and put their lives on the line for what they believe in. We wanted to let them know that our thoughts and prayers were with them. Really it should have been released at the time, but there were a few delays and hassles which got in the way. It's a little more of a classic sounding track, more vintage in its feel than a lot of Stryper material.

CAN'T STOP THE ROCK
'Can't Stop The Rock' is amps turned up to ten time! A real rocker, a lot like some of our old stuff. What it is saying is that you can't stop the power of God. We refer to God as 'The Rock'. Timeless, infinite and all-powerful. This is another new song.

SOLDIERS UNDER COMMAND (from the album of the same name)
In Stryper we feel that we are soldiers under the command of God. We are soldiers who have to go out there and fight the good fight. Everyone who becomes a Christian is effectively a soldier under God's command, but this song refers specifically to how we feel as rock musicians in Stryper.

FREE (from 'To Hell With The Devil')
This song talks about how everyone has the choice to follow Christ. God doesn't push anything on anyone, and that's why the choice to follow His way is so significant, **25** because **25** the choice has been made voluntarily. And that is freedom.

ALWAYS THERE FOR YOU (from 'In God We Trust')
We wanted this song to have a number of different interpretations. First of all it was a personal message from the band saying that Stryper will always be there for the people who follow the band and the band's message. The other meaning is of course that God is always there for us, even in our darkest times, or when we have done something we don't feel good about, God is always there with love and forgiveness.
Actually as you will have guessed by now, pretty much all these songs are about God!

LADY (from 'Against The Law')
Actually, this is one of the few songs which isn't about God! This one was written more about the way we feel for our wives. In our cases this is within the context of a married relationship, but we hope that it touches people when they think about their girlfriends too. 'I wrote the lyrics thinking about the way I felt the first time I met my wife.

TO HELL WITH THE DEVIL (from the album of the same name)
We feel that hell was made for the Devil and not for man. For that reason we believe that he will be sent back there forever.

This song is a bold statement about who and what we believe the Devil is and what he's all about.

But it's also about people who maybe have problems in their lives which drag them down, like insecurity or whatever. Everybody has things in their lives which act as their own personal Devils. This song encourages people to break free from that, by saying 'to hell with the Devil'.

IN GOD WE TRUST (from the album of the same name)
Well, unsurprisingly, this song is about how we trust in God! But there is more to it than that. In America, the money has the phrase 'In God We Trust' written on it. This has always been hugely ironic, because in America today, most people forget to place their trust in God and place it in money. Money can change people, because their greed possesses them. They say that money is the root of all evil, well, that's not really true, because the money itself is innocent, it's people's lust and greed for it which is the real evil.

HONESTLY (from 'To Hell With The Devil')
This is pretty much another love song - except that it's written from God's point of view. It's our version of what we think God is thinking and trying to relay to people.

Naturally our source for what God is saying is the Bible, and the message there is one of pure unadulterated and honest love.

TWO BODIES (ONE MIND ONE SOUL) (from 'Against The Law')
This is a song about a married couple who are thinking about getting divorced.
The message is one of hope, saying that things can be worked out, if they still love each other, then anything is still possible. You know, love conquers all, that kind of thing.

TOGETHER AS ONE (from 'Soldiers Under Command')
'Together As One' is about Christianity and those who believe in and follow Christ and the word of God.
It's about how we should stick together and be there for one another, not try to tear each other apart. This is one of my all time Stryper favourites.

YOU KNOW WHAT TO DO (from 'Yellow And Black Attack')
This is more or less a song dedicated to those who have heard Stryper's message, saying that once they've heard it they should know what to do next.
Which is pretty obvious really!

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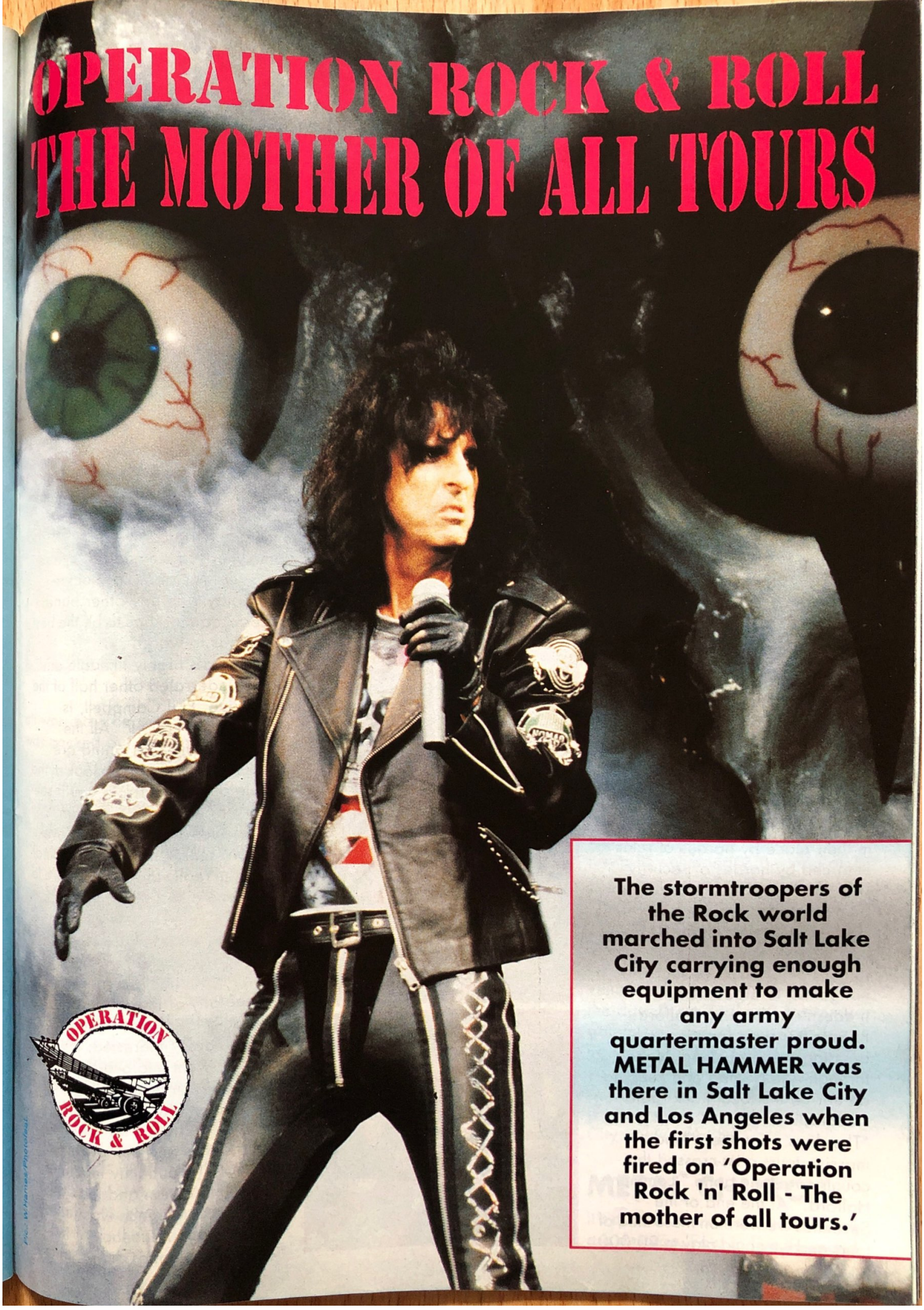
OPERATION ROCK & ROLL
THE MOTHER OF ALL TOURS



The stormtroopers of the Rock world marched into Salt Lake City carrying enough equipment to make any army quartermaster proud. METAL HAMMER was there in Salt Lake City and Los Angeles when the first shots were fired on 'Operation Rock 'n' Roll - The mother of all tours.'

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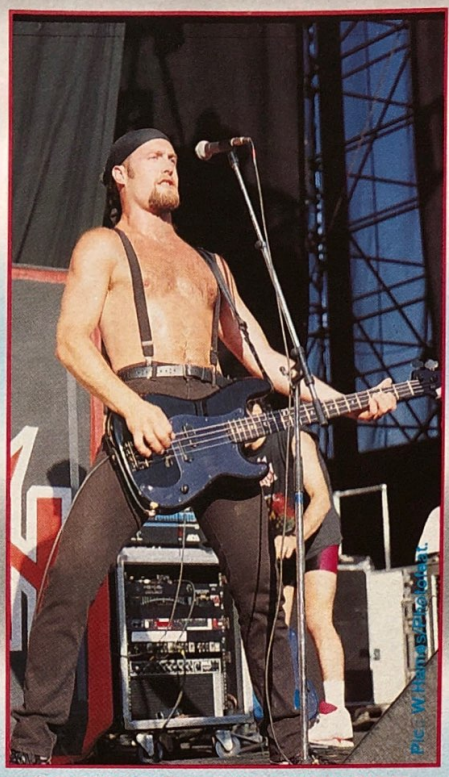
If you've ever had the pleasure/misfortune to be in Salt Lake City - the world capital of Mormonism - on a Sunday at midday then it's easy to feel as if you're in the classic Western, 'High Noon' just as it gets to the showdown. It's dead here, just heat and eyes watching you. This is Mormon country and long hairs are watched. ..

There are five bands on the bill: Judas Priest, Alice Cooper, Metal Church, Motörhead and Dangerous Toys. It's a thirty date tour and the headline band varies from gig to gig. Alice Cooper is the man people want to see as headliner on the East Coast, the Mid-West and Canada whilst Judas Priest get to go on last everywhere else.

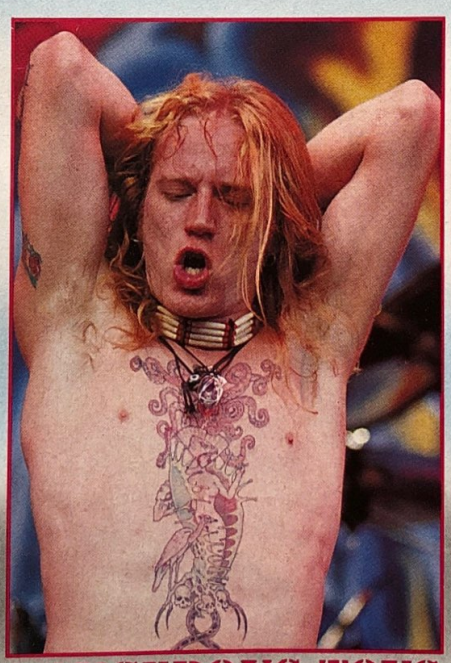
Unfortunately, the ticket sales aren't looking too good here in Salt Lake City. The venue holds 14,000 fans, but so far only 3700 have been sold. Strange? Not when you remember that just over six months ago AC/DC played here and three kids were crushed to death in the mass of people. The result was that the city elders and parents ordered that any future Rock concerts would have to be played under the strictest supervision and security. There's a smoking ban and the fans are kept in their place by hordes of rules enforced by hordes of security staff. There's no way you can move from your allocated seat. It's not surprising that there seems to be a lack of real fervour amongst the fans. The mother of all tours has not got off to a good start.

It doesn't bother Rob Halford. Priest's frontman is sitting in his dressing room, chatting, leafing through a Rock mag and keeping an ear on the local Rock radio station.

"The days when these kind of massive tours criss-crossed the country are long gone." comments Halford. "At the end of the Seventies we were on these kind of tours and we could play to 20,000 people a night and here we're pulling in twelve to fourteen thousand, but that's not bad considering that there's a recession on."



METAL CHURCH



DANGEROUS TOYS

Half a mile away Alice Cooper is doing what he does in all hotel rooms. He's sitting in front of a television, but breaks his viewing to add that the slow sales don't bother him either.

"This package is the best. I love the Dangerous Toys and I'm really looking forward to Metal Church who I've never seen live. Lemmy's a real Rocker in the truest sense of the word. He's the ultimate Heavy Metal type and a great friend of mine. Priest, like Iron Maiden, are the band you come to when you're trying to define Heavy Metal and the ultimate Metal band to someone. And us, we're somewhere in the middle. We're not a real Metal band, but we could play with any other band... this package just has to be the best and it has to work!"

Motörhead's highly likeable and highly underrated other half of the guitar duo, Phil Campbell, is watching the crowd. "All the details and the fine tuning are perfect. You just need to look at the people on this tour and you'll see that it's gonna be a lot of fun."

Dangerous Toys bass player, Mike Watson, sees it from the practical side. "I'm really looking forward to seeing the other bands live, because I've never seen any of them in concert. It wasn't long ago that I was so broke that there was no way I could have afforded to go and see any of these bands."

Because a lot of kids weren't allowed/able/interested, the promoter went into overdrive - the airwaves were thick with adverts for the show and time was put aside by the bands for various appearances and autograph sessions. The publicity machine moved into action and took over. The press conference was full of questions about the lack of ticket sales, but the bands didn't seem at

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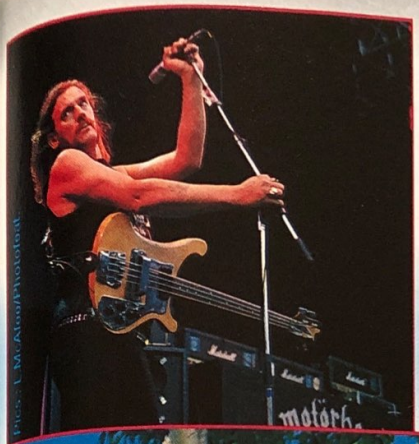

Pics: L McAloonPhotofeat

called him up." Lemmy butts in, "Yeah, this guy called me up, another call looking for a band name so I muttered 'Jesus Christ" and Rob must have misheard me... " - dead silence in the hall...

After the bands have suitably wound up the press and fans it's off to the Goat Club where a taste

OPERATION ROCK & ROLL

MOTÖRHEAD

all worried. The press conference was packed out by fans who had been allowed in and the bands weren't exactly taxed by their questions... "Lemmy, why did you call the band Motörhead?", the living legend fixes the fan with his steely gaze, "Hmm, interesting question... it's a very strange story. Often I have this insight, this intuition and one day this guy popped up in my head and said 'Motörhead'!" answers Lemmy in complete seriousness. Smirks and sniggers are barely concealed on the stage as the assembled Rock stars know that it's one of Lemmy's famous wind- ups. The rest of the room seem to believe the story though... Another question comes. "Rob, why did you call the band Judas Priest?". Halford answers straight-faced. "Well, we were desperately looking for a name for the band and then I remembered that Lemmy has this intuition so I

of what the bands are going to deliver is served up. The original plan had been that the bands would turn up and suck down a few beers. Everyone had settled in when suddenly Alice Cooper's band, Stef Burns, Eric Singer and Greg Smith, appeared onstage with a couple of local musos - a Blues singer and a steel guitar virtuoso. The result was a blinding Blues session that would have done Clapton proud. Later on the Dangerous Toys got up on stage, minus their singer Jason McMaster who was already in bed resting his voice, and showed that they're not just a Power band in the vein of AC/DC or Rose Tattoo. 'Operation Blues' was in full swing and the crowd went nuts...

The following day, hangovers being nursed, we showed up at the venue. Security was the order of the day. If during the concert you got up and moved from your seat you got a thick ear, if you smoked you got thrown out. However, you were allowed to gently clap along if you were that rash... Salt Lake City, aww what fun...

METAL CHURCH

It's quarter to six and Metal Church are onstage. Four to five thousand

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fans have already assembled and the band kick off with the title track from their current album 'The Human Factor' and follow it up with their classic song, 'Start The Fire'. Metal Church's drummer, Kirk Arrington, is probably one of Power Rock's best drummers and he gives the drumkit a serious battering, but the sound isn't right and it sounds as if he's playing on some pots and pans. Meanwhile, the security guards are strutting their stuff and keeping the fans at least thirty feet from the stage. Metal Church's singer, Mike Howe, does his best to whip the crowd up, but sadly he hasn't grown like the rest of the band. One of Rob Halford's socks has got more charisma than this guy.

DANGEROUS TOYS

The Toys take the stage and set the pace with their simple, but effective, four-four beat. By now, some eight thousand people have come in and are seated. The Dangerous Toys know exactly what songs to play and hit the spot as accurately as a Patriot missile. As soon as they kick off with 'Gunfighter' the first fist of the evening is in the air. The beauty of Dangerous Toys is that they don't have to rely on technical tricks and hairstyles to make you like 'em. In fact guitarist Scott Dalhover could easily get a job at fair as a spook on the ghost-train. Slipping in to 'Scared', their ode to Alice Cooper, they move up a gear and accelerate off with 'Teas'n Pleas'n'. But it's obvious who the fans have come to see...

MOTÖRHEAD

In the States Motörhead are nowhere near what they are in Europe. You'd never find Motörhead stuck with a thirty minute set in Europe like they are here. Motörhead are here to promote their '1916' album, but those that are familiar with Lemmy and the boys want their classics. They play 'No Voices In The Sky', 'Going To Brazil', 'Angel City' and 'Love Me Forever' before giving those in the know what they want. Motörhead are truly awesome when they play 'Killed By Death', 'Ace Of Spades' and 'Traitor'. It must be weird for Lemmy, Philthy, Wurzel and Phil to go from being a big band in Europe to an almost unknown one in the States. But it doesn't bother them. They love to play and they put that across onstage.

Motörhead came to Salt Lake City as a support band - and it is questionable whether America will take them to heart as much as Europe has - but they earned the right to go offstage as if they were the headliners. Once again Motörhead came up with the goods - have they ever not?

ALICE COOPER

Pic.: W.Hames/Photofeat.

ALICE COOPER

Alice was the man with the odd surprise up his sleeve. He had let it be known that he would play a few old numbers, but not fifteen oldies. Okay, they were as medleys, but still... Alice and his men kicked off with 'Under My Wheels' from the 'Killer' album, but soon slipped into classic Alice Cooper. 'Generation Landslide', 'Sick Things', 'Billion Dolar Babies' and 'Elected' - it's definitive Alice... The crowd wanted 'oldies, but goldies' from Alice and they got it. Snakes, special effects, blood and gore, it was all there and it was all eagerly lapped up.

But Alice Cooper doesn't have to rely on past glories to get a crowd going. He's still pumping out classic tracks - 'Poison', 'Hey Stoopid' and 'Snakebite' should have the fans baying for more in the year 2005. Alice managed to take a huge three-tiered auditorium and turn it into a regular party-zone.

The huge skull at the back of the stage grinned contentedly as Alice

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OPERATION ROCK & ROLL

JUDAS PRIEST

finished off with 'Elected'. There was no doubt that the crowd gave Alice their vote.

JUDAS PRIEST

The flag-ship of the British Metal scene have been on their 'Painkiller' tour for longer than they'd care to remember, but show no signs of tiredness or lack of steam - and neither do the crowd who greet Priest with a huge roar. 'Painkiller' is the order of the day, but lightly seasoned with some older songs. It's clear that 'Painkiller' sold well in and around Salt Lake City as the fans knew all the words to 'All Guns Blazing', 'Night Crawler', 'Touch Of Evil' and the title track. Dropped in amongst the newies were older songs like 'Ripper', 'Green Manalishi' and 'Diamonds And Rust'.

After the obligatory 'You've Got Another Thing Coming' and typical Priest explosions the night's entertainment was over and the fans went home with ringing ears. 'Operation Rock 'n Roll' was well and truly under way and nothing could stop it. Three days later it pulled into Irvine Meadows, a typical American style amphitheatre about an hour's drive away from Los Angeles. 14,000 people crammed in and loved every minute of it. Salt Lake City started well, but Irvine Meadows was where it all came together... attended by just a handful of security guards...

PETER BURTZ

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RICHIE SAMBORA

A BLUESMAN ON HIS OWN

What's up with Richie? Normally the highly likeable Bon Jovi guitarist is the life and soul of the party and the nicest guy you could hope to meet in an interview. But sitting in front of me on the couch is a dejected figure, shoulders hunched and head hanging down.

You'd think that the guy would be elated - what with being in one of the world's most successful Rock bands and having just completed his first solo album 'Stranger In This Town' you'd expect Richie to be well pleased with life.

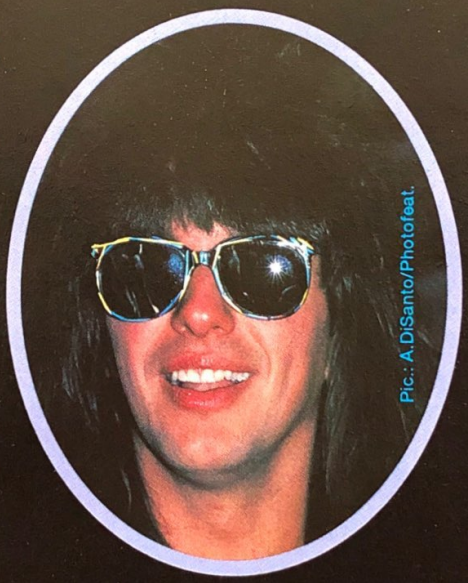
What's the problem? Did he spend the night with the whole Soviet Female Bear Wrestling Team? Did he drink the whole of his hotel mini-bar? Was he forced to watch re-runs of 'Bob's Your Uncle' on TV? This is definitely not the Richie Sambora we know...

"I had a meeting yesterday with the people that are planning my tour." says the hunched figure, "And then I was up till two thirty this morning going through ideas for my first video with the director. With all those ideas flying through my head I couldn't get to sleep. So I did the obvious thing and had a couple of cognacs and now I don't know what's worse - not having slept all night or having a hangover this morning."

The thunderstorm that's currently raging across New York matches Richie's monumental hangover. We're sitting in Doc McGhee's offices, Richie's and Bon Jovi's management company, where the view stretches way across the Big Apple.

Manhattan is getting a serious pummelling from the storm and the Empire State Building is taking hit after hit from the lightning. Recently, there's been thunder and lightning in Richie's life - first there was his relationship with Cher and its revelations, and now there's his new album.

"We had just finished the last dates of our tour in South America and I wasn't feeling exactly brilliant and I knew that something had to happen. That was when Paramount called me up and asked me to do a cover version of Jimi Hendrix's 'Wind Cries Mary' for the 'Ford Fairlaine' film.



Pic.: A.DiSanto/Photofeat.

It was like a breath of fresh air for me. In the last three years we've sold over thirty million albums, shot eight videos and have appeared on every billboard.

The complete commercial overkill had to stop. The last ten years have been an endless circle of tours and recording and there hasn't been a chance to grow creatively. That's why I needed my solo album."

Richie's being very frank... but there's more. "When you're in Bon Jovi, it's like being on a treadmill that stops you reaching your artistic peak. Long before we finished recording 'New Jersey' we were booked up for World tour. So we didn't have much time to record it and on top of that we were under pressure to better 'Slippery When Wet' that sold fourteen million copies. There was hardly a chance to really put all that we could into the album."

STRANGER...

So what does the album title mean - is there a hidden hint? A guy like Sambora is no stranger to the studio - from demo to album finish - or to being onstage, so what does 'Stranger' mean?

"For people who only know Bon Jovi I'm a 'stranger', because my guitar style is far more variable than you'll hear on the Jovi albums." explains Richie beginning to feel better. "So the album's title is kinda autobiographical. For the last album, we were sixteen and a half months on the road and I felt like a stranger in every town that I visited. The song itself came out when I returned to New York and saw all the people who had to sleep rough in the streets because they didn't have a home. I went home feeling really guilty because things were going so well for me. I have everything I want and I'm really lucky and you forget other people's problems when it's like that. That evening I went home, grabbed a bottle of whisky and wrote that song."

VITAL IDOL

Many musicians who go off and do a solo album end up sounding like the band they're in. You'd think that because Richie's so involved in the Bon Jovi writing process, a solo album of his would sound like Jovi. 'Stranger In This Town' feels very Bluesy, Richie's voice comes across almost like a Soul singer's - a white guy singing like a black guy - and Richie's musical roots are very much on show here, especially on the 'Mr. Bluesman' track.

"Yeah, Clapton, Page and Winters were the guys who started that spark that made me pick the guitar up. They're the guys who were able to put their feelings directly into their music.

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Pic.: K.Settle/Photofeat.

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RICHIE SAMBORA

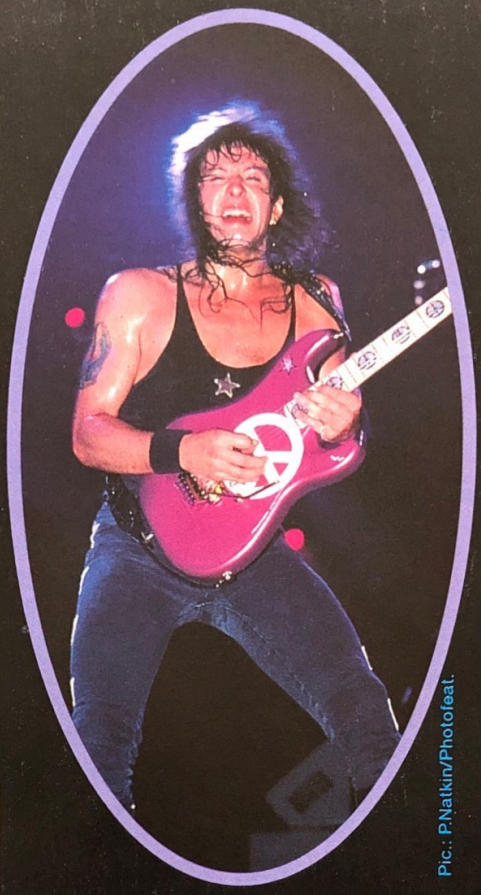
The lyrics to 'Mr. Bluesman' are all about a kid who wants to be just like a guitarist who he worships. Naturally the song's about me and my idol Eric Clapton.

"About eighteen months ago, I had to present Eric Clapton with a trophy at the American Music Awards, and after that there was a session with Buddy Guy, Bo Diddley, Lou Reed, Eric Clapton and me. Initially we were only supposed to do ten minutes, but when we were in rehearsals we had so much fun that, when we did it, we ended up improvising for forty-five minutes. I said to Eric later that it was amazing to have all those great musicians there and I didn't know what I was doing there. He replied: 'You belong here'... I'll never forget that!"

But there was more... Clapton even turned up at the studio when Richie was recording 'Slowhand' and the great man let fly with a blistering solo on the song.

"Yeah," grins Richie warming to the subject, "When I'd finished writing the song I sent a letter and a demo of it to Eric asking if he remembered me and that I'd written the song about the two of us. I phrased it very carefully and asked him if he thought that he could imagine himself playing a solo on it. I said that it was as if Eric had invited his hero Robert Johnson if he was still alive. I wrote in a kind of jokey way because I didn't want to put any pressure on the guy. So what can I say? Six weeks later he called me up and said that he'd love to do it. He didn't want any money for it... I'd have even taken my mobile studio over to his place and recorded him in his living-room."

"I guess you could say that I'm an old hippie."



Pic.: P.Natkin/Photofeat.

Surprisingly, for a guy who wants to have a 'solo-album' Richie has employed the services of another two members of Bon Jovi. Tico Torres beats the skins and David Bryan tickles the ivories. However, the bass credits on the album go to one Tony Levin instead of Alec John Such. Tony Levin's no new kid on the block though, his C.V. includes stints with King Crimson, Yes, Peter Gabriel and even John Lennon. So weren't there rumours of a split in the Jovi camp because Richie had employed three-quarters of the Bon Jovi rhythm section?

"No!" says Richie firmly, "I didn't want to sound like Bon Jovi and that's why I only wrote two songs with Desmond Child. On top of that, after our world tour we were completely shattered and were tired of it all, but Alec suffered the most. If I'd asked him to help me I'm sure he'd have helped me, but Alec desperately needed a break from show-business. When Paramount called me up to do the track for the 'Ford Fairlaine' track there wasn't much time, I only had two days to get it together. So the first guy I called was Tico and he knew Tony. It all came together so well that I decided to have them on my solo album."

It must be a weird feeling to suddenly be completely in control and totally responsible and, to cap it all, to be telling guys like Clapton and Levin what you want...

"You can say that again. I did spend quite a bit of time looking for the right musicians to fit the music. I saw it as my job as producer to bring everyone together, to motivate them and to get everyone in tune with what I was after. So when I got to the studio I did what me and my buddies used to do when we were learning the guitar. I got lots of candles and incense into the studio and turned the lights down real low... yeah, I guess you could say that I'm an old hippy. The atmosphere was great, you just had to open the door and stick your head in and you immediately knew that there was some great music being made. I also made sure that we only had one cook so that we all ate at the same time. That allows you to spend time together and to really get to know each other. That really motivates..."

MONEY TALKS?

So, it looks as if Richie, without perhaps realising it, has reached a crossroad. he's one of the world's most successful guitarists, yet he's also found himself in the producer's seat. Just look at Jon Bon Jovi - he's started his own record label - and it's starting to look as if the ol' 'New Jersey Gang' are getting to be music business yuppies. "Hmm, this is the music business after all and 'music business' has got two words right - music and business? Anything you do in this business takes a lot money. I can live with that. As an artist you should do anything that will reach a bigger group of people and if that means I have to shake a sponsor's hand, well then I can deal with that. It's all part of the game," admits Richie who, with all his tattoos, looks more like a typical Rock monster than an entrepreneur. "Polygram wanted to give us Underground Records to take care of, Skid Row were on the label, but I wasn't into it because I don't want to be a record company guy. I'm an artist, I've got a solo project and I'm still in Bon Jovi. If I see a band that I reckon's pretty good then what I do is recommend them to a record company, and then I haven't got much to do with all that business stuff. Jon loves all that business stuff - he's good at it, I'm not. I'd rather play the guitar or lie on a beach in the sun."

"Jon loves all that business stuff; he's good at it, I'm not."

NO PROBLEM!

So Richie seems happy with his lot after all, but that may change. He's still got to do all the promo blurb for his solo album as well as a tour and then... 1992 is the year, it seems, that Bon Jovi return with another album. Even though Richie has had his fill of studios and tours he's still looking forward to working with his old sparring partner, Jon Bon Jovi. "As far as I'm concerned, there's no problem with this band. Jon and I might be two different people but we accept that, and I'm really looking forward to writing with him again. In the last couple of years he and I have been through a whole lot and when he and I sit down to write something then you know that something's gonna happen!" ■

PETER BURTZ

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The Screaming Jets' U.K. tour is drawing dangerously close. Pippa Lang talks to vocalist Dave Gleeson about the band whose outspoken behaviour has resulted in censorship, protest - and given them the most notorious reputation since the Pistols...

ALL FOR ONE AND ONE FOR ALL

What are the hotels like in England? Do they have TV sets in the rooms? We really wanna throw one out the window, just like Noiseworks did here in Melbourne last night...."

Or Keith Moon did twenty years ago. But, says Screaming Jets' tigger- like vocalist, Dave Gleeson, nobody's chucked a TV out of a hotel window for such a long time..... Please, oh please let me.

That's the warning to any British hoteliers booking in Australia's Jets during their September tour. The Screaming Jets bite and kick as effectively as any Tasmanian devil. They've already bitten the conscience and sensitivity of Australia in one fell swoop. And 'Fat Rich C**ts' (off their dingbat 'All For One' debut album) has already laid down the red carpet for the band's arrival in Britain. Will we be offended by the same lyrics that got them thrown off The Divinyls' tour earlier this year? Not on your dingo!

Although their record company had no qualms about including 'F.R.C.' on the Australian or U.K. releases, they are, says Dave, a little concerned about the American version. So the track was taken off the U.S. album, but released there on an EP with two other numbers, 'Blue Sashes' and 'Sister Tease'. A good compromise.

Following the 'F.R.C.' difficulties, the Screaming Jets were faced with a slightly more serious bone of contention:

"We just heard that the homosexual community's gonna lobby against the band when we go to Western Australia. This is the first time anyone's actually said they're going to have an organised protest against us, so it's pretty heavy! The song they're complaining about is called 'The Only One'. In the middle of it, I do a rave about the two opinions I have about Aids. Number one is that your arse is for shit, number two is that it's a real shame that little kids, who aren't homosexual, can end up with Aids. I just think that's sick. I talk about what I think is wrong when I'm onstage, and people take exception to it.

"I mean, censorship in America, for example, is going to extremes. In Australia, most people really don't give a f**k, but in the States it's ridiculous how sensitive people are. Fortunately there are intelligent people like Dave Lee Roth around. I think he said and did it all on the 'Eat 'Em And Smile' video. He censored the censors!"

The Screaming Jets' penchant for being outspoken hasn't held back their career. In March 1989, Dave Gleeson, Grant Walmsley (guitar), Paul Woseen (bass), Richard Lara (guitar) and Brad Heaney (drums) finally got together as a unit in the industrial city of Newcastle, New South Wales, having passed each other on the local circuit time and time again over a five-year period. The 'local circuit' in Australia may consist of pubs, but pubs down under can hold anything up to 2000 brawling beer-drinkers, so the Jets had plenty of experience between them of playing in front of large, unruly audiences!

Belting out their controversial repertoire, it wasn't long before they'd worn out the Newcastle area, and last year they moved to the comparatively bustling community of Sydney in search of more lucrative rewards. Now, two-and-a-half years after their formation, they've seduced the likes of Skid Row and Mötley Crüe to their way of thinking, as well as big-time manager Doc McGhee **and** Faith No More's management. On those bands' visits to Australia last year, Vince Neil and Dave Sabo were seen banging their heads stage-right at a Screaming Jets gig in Sydney!

Now, on the eve of their debut British tour - their first tour/journey ever outside Australia - Dave Gleeson is as happy as a pig in mud. Australia isn't exactly the place for metal bands, so coming to England (followed swiftly by visits to Germany and the States) is like a dream come true:

"People here just aren't into metal. Up till now, Mortal Sin have been like the icon of the metal scene in Australia. But we're hoping that with 'All For One', more and more Australians will see that metal does have a place here. God, I'm looking forward to touring outside Australia!" he adds impulsively.

Remarking that the opening track on the album, 'C'Mon', is the best party number I've heard in a long time, and that I hope the Jets will be playing it live, Dave chuckles and says that's the opening song for all their gigs. Too right!

Full of euphoria over this album, just how will the Screaming Jets follow such an emphatic, triumphant debut?:

"Well, we just had a fiftieth-song party for Paul, our bass-player, we've got about thirty songs finished, I've got words to about twenty songs and Richard's got a million riffs, so I don't think we've got any problems filling up the next fifty albums!"

I don't think the Screaming Jets will have any problems filling up any venues they play either. C'mon - all together now: 'Fat Rich, Fat Rich C**ts'.....!

PIPPA LANG

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THE BEYOND

Beyond what then?! Beyond hope? Beyond salvation? Beyond belief? Nope, something far more wide reaching than any of the above descriptions. The Beyond? Just... beyond everything, I guess? You might never have expected it, you might not even know it just now, but from distinctly unfashionable Derby has sprung what you're gonna find will soon be the only Thrash band worth listening to, and without doubt the only Thrash band that's hip! Acknowledging a debt to the Acid scene in your biog might seem like suicidal tendencies with most restricted rear- view visions adhered to by Thrashers, but The Beyond don't give a tottle for that kind of reactionary bullshit. Thrash has festered in mediocrity for so long that The Beyond can't help but whistle a wind of refreshing purity through the corridors of power. One listen to the band's debut album for EMI, 'Crawl', will be more than enough to convince you that here is as rare a beast as you're ever gonna see - a band with riffs of such ferocious power that you have no choice but to call them Thrash, yet a band with enough ideas to make your head bust wide open at the sheer scale of it all! And yet, behind such monstrous activity lies the quiet voice of guitarist Andy Gatford. His unassuming acceptance of his talent is neat to witness and his ideas of where The Beyond have come from, where they are at and, most importantly, where they are going, sound like the most logical things in the world:

"It's a really weird situation to be in at the moment," he muses, more to himself than to me by the sound of it, "because we have a debut album out on a major label and yet we still feel very autonomous indeed. I have to give full credit to EMI for that as well, because they have been very supportive of our ideas and the way we perceive the band. It's obvious that we are very different from the majority of the acts that they have, y'know, quick turnover and short lifespan. The Beyond is very much a long-term project and the best thing is that most of the people at EMI have actually said to us that they are really enjoying the chance of working with that type of act again. It used to be very much the tradition in the past that bands were signed with a view to a slow build and a long career, particularly with EMI's Harvest label, which had a reputation for signing experimental acts. It was really flattering when it was suggested by EMI that they should resurrect the label specifically for us." Yeah, but the perfect vehicle for you, underlining the pedigree of the band's music:

"Well, I guess that's for you to say, but it's nice that people look at it that way. I am aware of the fact that we are pretty different to what's out there, but the only criteria that Neil (Cooper - drums) and I had when we first put the band together was that we both liked bands with interesting song structures but loads of energy. But do you think that the likes of 'Empire', 'Second Sight' and 'No More Happy Ever Afters' are going to go right over the heads of your average Metalhead? "Dunno, but the depth in the songs is something we cherish. We just get out on tour as often as we can (ten to date) and keep hammering away. And I do think that your average Rock fan has opened up to new styles which may well help us. Not that we had that much of a game plan, thinking that we'd come out at a certain time when there was a certain vogue happening. We've been signed to EMI for two years and most of the time it's just been the band, a manager and an A&R man working slowly but surely to get us where we want to be." Which is...?

"Somewhere in ten years time where we're still doing what we want to do and still having fun doing it. Money isn't a big concern and we take enough to get by on but not a whole lot more When a record company has already shown great foresight and faith, they ain't gonna be stupid enough to do that now are they?! Not when it's got such furious talent under its wing! 'Crawl' is a very, very big album by a very small group. Place your bets on how long until that will change. Short odds guaranteed I'm afraid. Cooper, Gatford, bassist Jim Kersey, vocalist John Whitby. Remember the names!

HOWARD JOHNSON

ROADHOUSE

Pete Willis *is* a member of the living, touring Roadhouse!

"I was never out of the band, I don't think!" the ex-Def Leppard guitarist confirms. But he must admit it was a rather odd situation that the founder of Roadhouse should fail to gig with the band on their first two support tours - with No Sweat and Saxon - and short headline tour of their own. The reason for this seemingly irresponsible behaviour was young Willis junior - Pete's second son, born inconveniently just when Roadhouse's career began to take off. The EP, 'Tower Of Love' and subsequent album were on their way, the two tours arranged, but Pete didn't want to miss a minute of the tiny tot's early months. Couldn't their record company, Phonogram, have stalled things until Pete had recovered from his birth pangs?

"Well, there was no point really. I mean, we could've cancelled the gigs, but the rest of the band wanted to go out and gain the experience, get the Roadhouse thing going, get it into people's heads. So, if you like, those tours were just, like, warm-ups for the Roadhouse tour proper.

"But you're right, I have got some catching up to do! You know, I'm sure nobody believes that I've actually had another kid... but it is true!"

The rest of the band are relative unknowns. Vocalist Paul Jackson, sick of trudging round the Northern working men's clubs playing Led Zep covers, answered Pete's ad in Melody Maker. He'd built a name for himself, but Roadhouse was just the ticket he was looking for, as far as 'going somewhere' was concerned:

"It's not that much different being in Roadhouse as far as standing up and singing in front of people is concerned, but the audiences are obviously bigger and better - no more bingo halls!

Pete was impressed by the fact that, within a few hours, Paul managed to pen lyrics and melodies to three potential Roadhouse numbers, 'Time', 'Best Friend' and 'Can't Take The Credit For It'. Guitarist Richard Day was already in the band, snatched by Willis from a nowhere band called Nightrun. Bassist and drummer Wayne Grant and Trevor Brewis tagged along afterwards.

Richard does admit that a lot of people were curious about Pete's absence:

"But *we* knew Pete was coming back, and that's all that mattered. The album, 'On A Desert Road', is set for a September release. Roadhouse admit that, though the album returns to the feel of the Seventies, with rustic, grassroots tracks like the favourite 'Freight Train' as well as full-blast hard rock tracks, today's production techniques bring it slap-bang into the Nineties.

'On A Desert Road' is a long way away from the days of that barnstorming debut album of Def Leppard's, 'Pyromania'. What's Pete been doing since that time eight years ago?

"I took some time off to be with my family, and I've been fiddling around in my own home studio (where Roadhouse recorded the album).

Oh, and I did something with Jonathan King too. Pete is happy about this, and happy that he's come through some very unpleasant, unspeakable times over the past few years, and at the end of the road - well, Roadhouse, his light at the end of the tunnel, is actually about to *happen* at last.

Good luck mate.

PIPPA LANG

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KINGOFTHEHILL

Kingofthehill are one of a new batch of bands unafraid to open up their arms to a whole variety of musical styles. The band has been together for about three and a half years and comes from St Louis. They were not always the whirlwind of flashing riffs and funky undercurrents they are now, however. Shocked? Well, let Frankie (the singer with no surname) explain why.

"We were a covers band at first. In the Mid-West, to survive, you have to be a covers band to get to play the clubs. It was a really tough circuit to break, but we broke the mould by going our of way to establish our own identity - including playing off the wall covers such as 'Sweet Transvestite' from 'The Rocky Horror Show'. We did our own promotion for shows and played our own material, which most bands on the circuit just couldn't get away with."

This initiative won the band a deal with SBK Records. They believe that having a good idea of where they wanted to go was one of the reasons they were signed.

"It's much easier to market a band which knows what they are about, than to try and create something to make it commercially viable. From our point of view, we were delighted to sign to SBK simply because as the first rock band they'd signed, we automatically became a priority act. You wouldn't get that anywhere else."

Kingofthehill's single-mindedness has led to an uncompromising stance on image. Quite simply there isn't one. They all look different, in the same way as the Village People had their individual looks, so do these guys - except they lack the campness. Lead singer Frankie looks like a Nelson clone (sorry!); bass player George Putsof could be a member of Circus Of Power; guitarist Jimmy Griffin could be a Throb; drummer Vito Bono looks so nondescript that he could be anything from a t-shirt salesman to a member of R.E.M.

"Yeah, Vito looks like a shitball!" quips Frankie. Vito nearly smiles before delivering the icy riposte, "That's because I don't need to walk around in my f**king stage clothes! Poseurs!"

But all of this is in fun of course. Jimmy picks up on the subject.

"There's nothing contrived about this band. We are as you see us, which makes sense because we all come from different areas and different backgrounds musically and otherwise."

"That's why our music is such a melting pot," continues Frankie. "It's just that people now listen to our music and stick a 'funk-rock' label on it. We've been playing this kind of music for years, so it's not like we're jumping on some fashionable bandwagon or anything. We don't need to do that; we have our own sound and our own direction, it's just that people like to put a label on everything."

Kingofthehill are one of a long list of quality bands coming out of the States at the moment, but they have something which most of them don't. Real talent.

ANDY BRADSHAW

KISS OF THE GYPSY

"It's very hard to get gigs in Blackpool when you're competing against people like Rod Hull and Emu..."

Still, Kiss Of The Gypsy haven't done badly considering their hometown's 'Kiss-Me-Quick' mentality. Neither have fellow Blackpudlians John Sykes or Jethro Tull. Jethro Tull?! Ah yes, herein lies a link between Kiss Of The Gypsy and those veteran rock 'n' roll Morris Dancers - drummer Barriemore 'Baz' Barlow is the band's manager/mentor.

As their first EP is released (the debut album is out in January), Kiss Of The Gypsy have just completed a U.K. tour supporting Winger. Witnessing their blessedly refreshing performance at Nottingham's Rock City, I began to wonder how Kip Winger would follow such untampered- with honesty. As far as I'm concerned, he didn't. It's good to see a British band doing so well, and Thank God, *sounding* British for once. Vocalist Tony smiles at this observation:

"Yeah, there are a lot of British bands who sound American. I don't see the point. There're too many American bands sounding American anyway, why do we need any more?! Not only that, but rock started with bands like Ten Years After, Humble Pie, then Led Zeppelin, and they sounded great singing with British accents, playing down-to-earth British rock.

"We don't go out of our way to sound British at all, it's just the way we are."

Kiss Of The Gypsy are a relatively young band (guitarist Dazz Rice and bassist Martin Talbot are the oldest at twenty-four), and yet all have a vast amount of playing experience behind them. Not only that, but they could all quite easily play each other's instruments (in fact they used to do swops as a show-piece during one of their numbers). Keyboard-player George Williams, for example, began his musical career as a guitarist. And Tony started off as a drummer:

"I started writing songs at thirteen, and then began mucking-around on drums at fifteen. Although I don't play drums anymore at all, it's stood me in good stead for playing guitar - the experience of experimenting with different rhythms."

Kiss Of The Gypsy's album should have been released in August, but now it seems to have been put back. Are the band disappointed by the delay?

Bassist Martin: "Yes we are, because it seems like such a long time ago we were recording at Baz' studio in Henley. But then the record company pointed out that, what with Van Halen, Skid Row, Guns N' Roses and Alice Cooper all releasing albums around the same time, it would be sensible to wait a while, until the rush is over. Still, putting the EP out first is a good idea, 'coz it'll give people a taster of what we're all about."

In fact, the EP contains the original demo-recording (only slightly remixed) of 'Whatever It Takes' (which will also be the first single), as the record company approved of its earthy, spontaneous feel:

"We're going to take that as a lesson for the future - go straight into the studio, and try and record everything in one take, 'coz that demo really has the Kiss Of The Gypsy feel about it. We don't want to tamper with what's real."

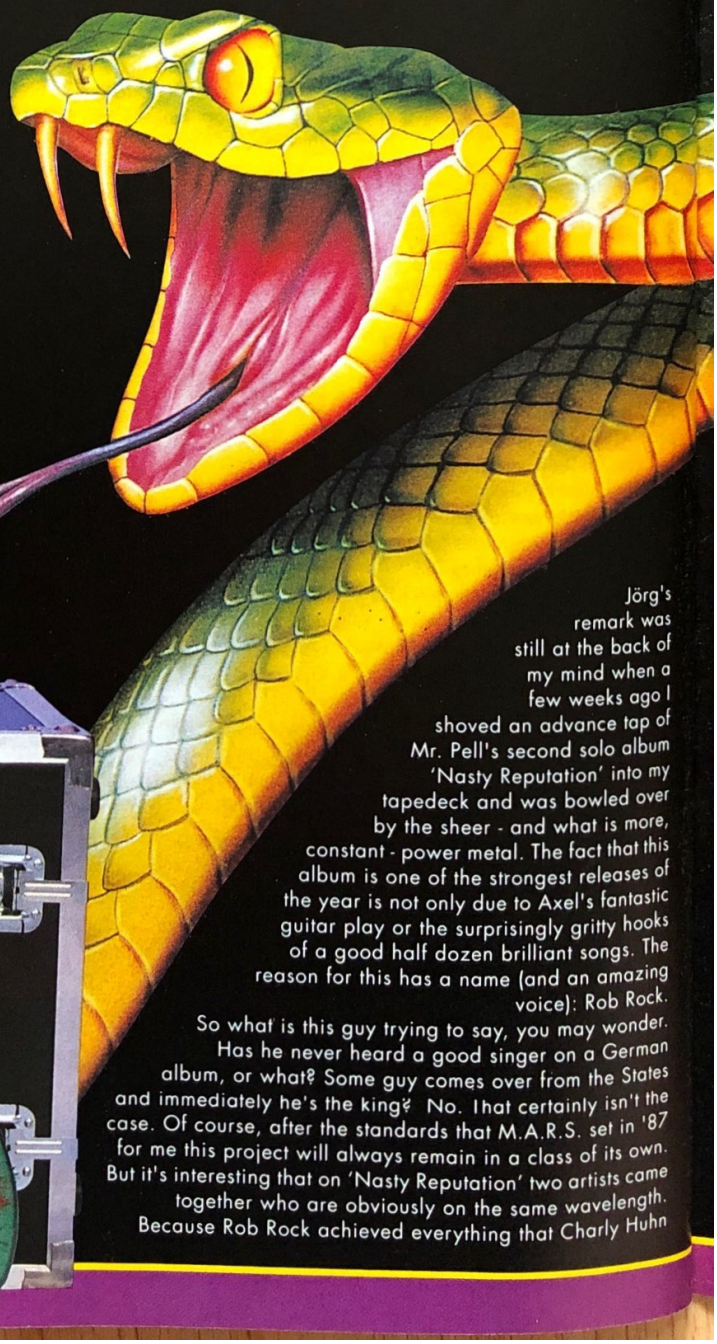
PIPPA LANG

Scanned with CamScanner

AXEL RUDI PELL

"Axel has his own way of working" Jörg Michael remarked some time in early 1990. "He's likely to arrive at the studio with three half-finished riffs and an old demo tape and then asks you to play 'something along these lines'; so you start playing, one thing comes to the other and suddenly ten days later the album is finished. He'll even allow minor mistakes to remain on tape if he thinks that the overall feeling is right. Really laid-back, that guy - the ultimate rock'n'roller. Incredible."

Pics:M.Bußmann



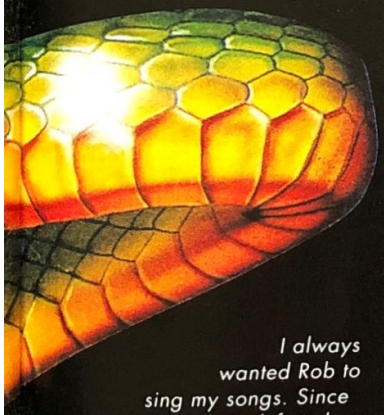
Jörg's remark was still at the back of my mind when a few weeks ago I shoved an advance tap of Mr. Pell's second solo album 'Nasty Reputation' into my tapedeck and was bowled over by the sheer - and what is more, constant - power metal. The fact that this album is one of the strongest releases of the year is not only due to Axel's fantastic guitar play or the surprisingly gritty hooks of a good half dozen brilliant songs. The reason for this has a name (and an amazing voice): Rob Rock.

So what is this guy trying to say, you may wonder. Has he never heard a good singer on a German album, or what? Some guy comes over from the States and immediately he's the king? No. That certainly isn't the case. Of course, after the standards that M.A.R.S. set in '87 for me this project will always remain in a class of its own. But it's interesting that on 'Nasty Reputation' two artists came together who are obviously on the same wavelength. Because Rob Rock achieved everything that Charly Huhn

Scanned with CamScanner

didn't - partly due to a bad sound - on Axel's previous album 'Wild Obession': he found exactly the right counterpoints in the vocal melodies, that certain 'je ne sais quoi' which gives that important kick without which many albums seem so flat. And all this despite the fact that that the man was used to a completely different way of working at home in the States. Over there usually the producer tells you exactly how to do things while Rudi allowed his colleagues much more freedom in this respect.

Which brings me to the question how you get hold of such a reputable singer if you live in a small industrial town like Wattenscheid and spend your time polishing your antiquated semi- acoustic. But Axel knows how to answer that one: *"My manager received a demo tape by Rob, or rather by the band Driver.*



I always wanted Rob to sing my songs. Since M.A.R.S. he's definitely my favourite singer." Rob was immediately interested but wanted to acquaint himself with Axel's music first. So he duly received a parcel containing the last album and three new demo songs, phoned back and announced that this was exactly what he'd always wanted to do.

Mr. Pell keeps quiet when asked how much it costs to get a Californian voice across the Atlantic. When it comes to business naming figures is obviously not the done thing. But he does stress that hiring Rob did not surpass his budget. *"Well, what's an airline ticket... We got one of those bargain flights, DM 49.99, where they tie you to the wings, you have to change planes five times and then they dropped him off with a parachute over Gelsenkirchen. Hahaaa."* How did Rob feel in the notoriously grey Ruhr District considering he comes from sunny California? *"No problems there. He was just surprised that he had to pay for his hotel room by the hour. No, seriously: he had a really good time. He loved it. He loved it so much that he didn't want to go back. He wanted to stay here."* Surprisingly enough before the Pell connection Rob had not received a single comparable offer from Europe or the States. Which goes to show - with a bit of luck you can snap up a hungry and unemployed exceptional musician at the bargain price of DM 49.99...

"Rob says the album is the best thing he's done in a long time," Axel announces with (deserved) pride. The change in style from 'Obsession' to 'Nasty Reputation' had been a fact for some time - with or without Mr. Rock. *"No, that's got nothing to do with Rob, I intentionally wanted the album to sound more straight. And anyway, the songs were ready by the time he arrived.,"*

Especially one song: 'When A Blind Man Cries'. Axel explains how he came to tackle (,successfully' would be an understatement) the old Deep Purple ballad: *"It's always been one of my favourite songs. And not many people know it as it's never been released on a regular Purple album. So I always liked it and had wanted to record it for a long time. Mostly because I wanted to be able to listen to it on CD..."*

And if all goes well we won't just be able to listen to it on CD but will probably also see Axel & Co. live, and that's the biggest surprise - especially since (for a number of reasons) he never toured with the last album. *"Things seem to be coming to a head,"* Axel explains in answer to my question concerning a tour. *"It will probably happen in Autumn, but we're waiting to see how the album sells. If we only sell 5,000 copies and 4,900 of those to my relatives I don't see much point in touring."* Axel's being overly modest. 'Wild Obsession' has so far sold 20,000 copies and a further increase is more than likely.

The line-up will of course be impressive. Although Jörg Michael is going to stay with Headhunter, Axel is already betting his bottom dollar on the fact that the studio band will also go on tour together. So yet again Rob can change planes five times and Jörg will have a little job on the side.

By the way, it's three years since Axel played live - opening for Saxon as axeman with Steeler. Doesn't he feel a little rusty? "Sure, I'm much too old. They will have to carry me on stage and after ten minutes I'll be out of breath. No, if we are really going to tour we'll make sure it's going to be an experience. I always get annoyed when I go to a gig and some musician from Germany stands around on stage, is hardly able to hold his guitar straight and almost collapses under the weight of his own ego. This applies to quite a few new bands. You might as well stay at home and listen to a CD; and you can get pissed at home just as nicely. There should be something coming across visually as well."

"If we do play live we'll make sure it's going to be an experience."

I suppose the German metal veteran ARP is not far off the mark with his remark - even if some people are going to take it the wrong way.

But there's one thing that I would bet MY bottom dollar on: if Axel, Rob, Jörg & Co. do go on tour they will treat us to something really special with their experience, vigour, toughness and laid-back attitude.

MATTHIAS BREUSCH

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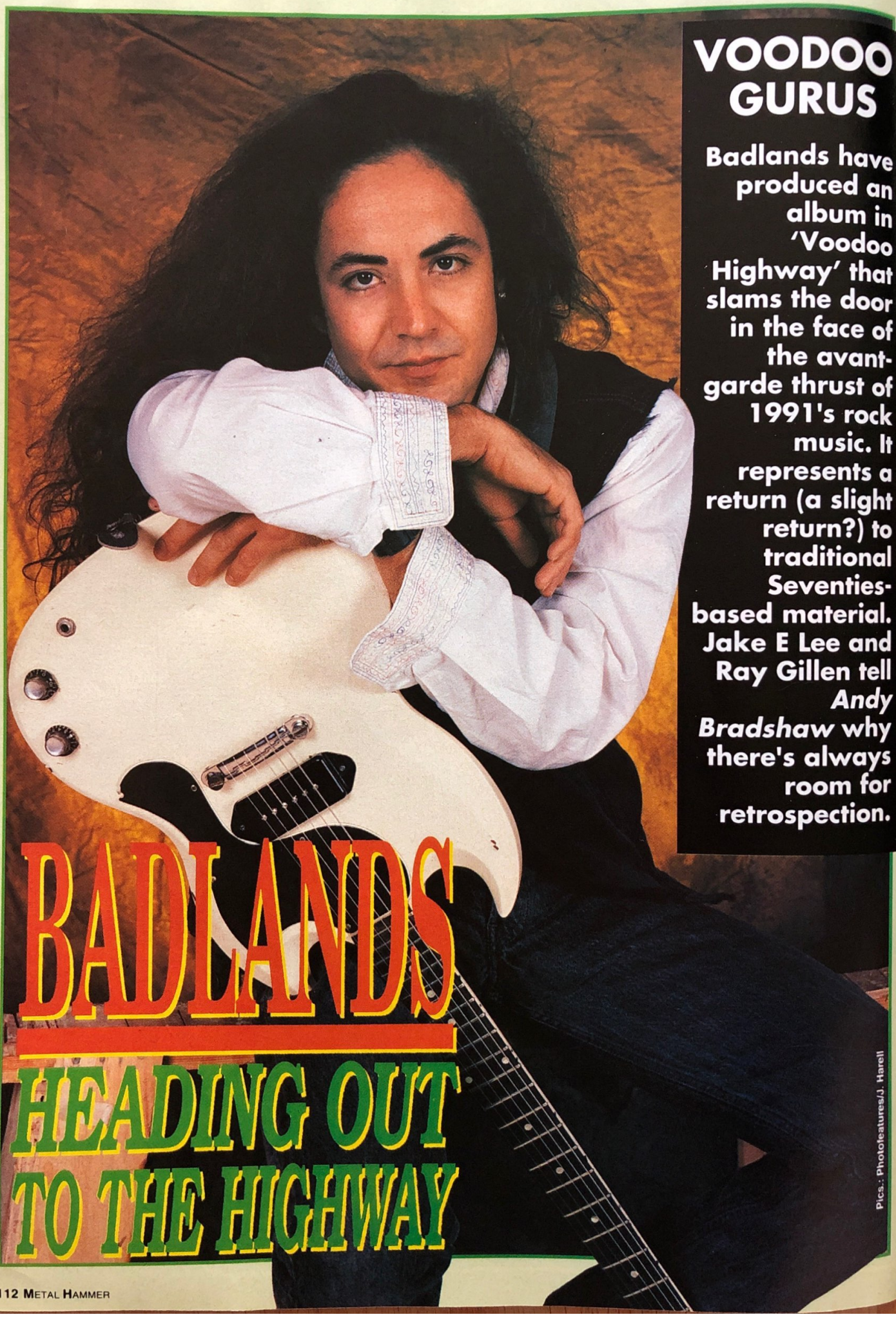

BADLANDS

HEADING OUT TO THE HIGHWAY

VOODOO GURUS

Badlands have produced an album in 'Voodoo Highway' that slams the door in the face of the avant-garde thrust of 1991's rock music. It represents a return (a slight return?) to traditional Seventies-based material. Jake E Lee and Ray Gillen tell *Andy Bradshaw* why there's always room for retrospection.

Pics.: Photofeatures/J. Harell

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Ray Gillen has the most piercing eyes I have ever encountered. There is no menace there, just an accipitrine sharpness and intensity. Jake E Lee exudes an air of stillness and confidence, although his true feelings are veiled by the large green-framed shades he wears. We have usurped the office of one of Atlantic New York's personnel; Ray sits opposite on the other side of the desk; Jake lounges on a couch to one side, nonchalantly leafing through a rock mag. 'Voodoo Highway' is one of the strongest rock albums to emerge this year. It represents a welcome reminder of how hard rock *used* to sound: hard, bluesy, oozing musicianship and high, gravel-edged vocals. In some respects Badlands sound more like a traditional British heavy rock band than the generic American metal acts of today.

"We just play what we play in this band," surmises Gillen. "Nothing is pre-planned, everything you hear is as it came out. There's a lot of variety on the album. We could have got hung up upon the 'second album' thing, but we were very happy about the way the material ended up."

"It's not so much that we wanted to *recreate* the Seventies," begins Jake. "Or for that matter be a 'retro' rock band. But we liked the way that Seventies bands were more...*naked* almost; they bared their souls more than today. That's what we're about too. There's no make-up or hairspray to make us look pretty. The album's the same - the snare is a real snare, not a sample. There's no prettying up anywhere; the band's soul is laid bare."

BACK TO BASS-ICS

Perhaps the most striking aspect of 'Voodoo Highway', is the way in which each of the instruments is allowed to move within the song, creating moods and flavours. Where this is particularly evident is in the bass lines. The Eighties saw the bass guitar relegated to a root note machine with its potential for creativity castrated. Listen to Dokken's 'Back For The Attack' album and play spot the bass line! Greg Chaisson's style is redolent of Tim Bogert on the 'Beck, Bogert Appice' album of 1973. Jake smiles at this suggestion.

"Greg will love that - he's a big time fan of Tim Bogert! The funny thing is that *everyone* has been commenting on how they can hear the bass on this album. If you think about it, why shouldn't the bass be providing another dimension to the band? If you have a four piece band with a lead singer, then the instrumental input is being provided by three people. Therefore, if the bass is doing virtually nothing except underpinning the basics of the guitar parts, you are losing a third of the band's potential. Look at the work John Paul Jones or Andy Fraser used to do - Free could *never* have got away with a pedalling bass note. They both provided fluid bass lines which added another edge to the material."

As a guitarist do you find it more exciting to play with a bassist like Greg? When you were working with Ozzy, bass parts were often, shall we say, restrained?

"Yeah, I don't want to be the sole carrier of the whole rhythmic, melodic and harmonic essence of a song. The beauty is that this style of playing allows you to go off in different directions. Live, we jam a lot."

Since Badlands recorded their debut album, they have acquired a new drummer in the form of Jeff Martin who plays on the album. The funny thing is there seems to be an instinct at work far older than that normally expected with a new rhythm team. Ray nods.

"That's because the two of them used to play together in a band years ago! As soon as they started playing together again with us, it sounded unbelievable!"

RAY GILLEN, JAKE E. LEE, GREGG CHAISSON, JEFF MARTIN

THE SHINING

Whilst Ray says that the material is just 'as it came out', the coming out process is not always as smooth as might be assumed. Take the track 'Shine On' for example. Ray explains.

"That's Jake's favourite track on the album. I didn't like it at first, particularly the chorus..."

"Yeah, you wanted to change it didn't you?" interjects Jake.

"That's right, but it really grew on me after a while - not that I hated it or anything, I just heard something else in my head. But the more we played it the more I realise that was the only way the song could go."

Though the main ingredients of songs are put together by Ray and Jake, with the other guys adding aural herbs and spices to taste, the differences of opinion hinted with 'Shine On' also extend to the recording.

"I don't like any effects on my voice," states Gillen. "But on 'Soul Stealer' we use an exaggerated flanger effect similar to Zeppelin's 'Bring It On Home'. I think it sounds really cool now, but it was really weird at first."

"You *hated* it!" laughs Jake.

"Well, I had to get used to it! But now I wish I could do it live."

Did it not worry either of you that you were using a vocal effect so strongly associated with one song?

"No not really, I think what was most on our mind was getting the right sound for the song."

UNDER THE INFLUENCE

Having said that, the band make no apologies for being influenced by their rock fore-fathers.

"Yeah, we're very influenced by the Purples, the Humble Pies, the Frees and the Zeppelins. They never compromised their music; they took chances. That's something that this band does. We don't allow ourselves to be corralled into sounding like some assembly-line band. Nor will we be pressured into sounding like somebody else just because they've sold a million albums."

So you were given more or less free rein this time around? Jake beats him to the reply.

"It was more like we *stole* free rein!"

"Okay, we stole free rein," grinned Ray, nodding. "These days you have to stick to your guns, because if you bend a little, you'll end up bending too far. I think it's turning around; A&R people are starting to take more chances."

So you think that A&R people are starting to admit that maybe they haven't got a clue?

"Well, I don't think they'll *ever* admit that! But yeah, the Faith No Mores and Queensrÿches of this world have forced them to realise that anything they sign doesn't have to sound like this week's flavour of the month. When you let a band be what it wants to be is when the talent starts to come through."

And 'Voodoo Highway' is living proof.

"There's no hairspray or make-up to make us look pretty."

Scanned with CamScanner

THE PIE-EYED PIPERS OF BRIGHTON

Marcus Vandell is juggling with his balls. Up they go, one, two, three, round and round. I've never had the balls to do that...

"I'm definitely getting into this..." he says, and a little yellow tennis-ball goes flying over the pub wall. The singer shrugs and smiles. "We had this guy juggling flaming clubs in our 'Good Times' video." interjects Ambrose the drummer, by way of some explanation.

I'd been a bit worried about my car grounding-out as I climbed the streets of Brighton with my cargo of Goat people. Marcus was rattling on about acupuncture, and how my creaking joints would feel much better for it. I said I'd think about it, but could we find a pub please?

So here we are, me and the band from Brighton who've clinched a deal without batting an eyelid, and who are fast building up their own comfortable cult following. A string of mini-LPs and singles served as titillation before Goat finally released their debut album 'Medication Time' in June. Negotiations are in hand for a major U.S. deal, so it looks like Goat are well on their way.

Three years ago, Marcus snatched the name 'Goat' out of thin air, and persuaded the rest of the band that, although it had no particular relevance to anything, it was at least *abrupt*. Punchy. And no, there is nothing satanic about Goat.

They don't look like 'rock stars'. Marcus, 'Oddy', 'Ambrose' and David blend in with the student culture of the legendary seaside resort - tousled, colourful, donkey-jacketed and cheerful. Johnny Tikka, their Jack Russell mascot, is nowhere to be seen because "he doesn't do interviews". I am assured, however, that Metal Hammer will get the exclusive.

In the meantime, new bassist Dave Tribe has never done an interview before, so I'm told that I'm the first to meet a man who, at over six foot tall and wearing knee-length shorts and fetching woollen hat, looks like something out of the Beano:

"I used to be in a jazz-funk outfit with Oddy (Goat's guitarist). Then years later, he came into the place I worked, said 'Mark's gone',

and I got an audition with Goat straight away. It just worked instantly."

What happened to Mark Browning, Goat's original bass-player?

Ambrose: "Dave killed him! It just wasn't working anymore, he had other ideas about what direction we should go in, so that was it really."

So what is Goat's 'direction'? They admit to being outcasts from the mainstream with their intense, almost hallucinogenic diatribes on life. 'Paranoid' springs to mind. Psychedelic? Certainly. Definitely varied. As a result, Goat have supported an odd assortment of bands: "We played once with Ned's Atomic Dustbin" remembers Ambrose ruefully. "It was packed, totally sold-out, but I don't think one person even acknowledged that we were there! Everyone was watching, but there was this air of suspicion, total silence, it was like playing in front of a cardboard cut-out audience!"

"The worst thing that can happen is to play your heart out and get no reaction at all"

"That's the worst thing that can happen," continues Marcus, "when you're playing your heart out, but having no effect at all on anybody! At least when we supported The Almighty, we almost had a punch-up with the audience one night, coz they didn't like - didn't understand - what we were playing. But it was a reaction!"

Goat *do* provoke reactions. Whether positive or negative, people sit up and take notice of their weird hybrid performances. Marcus torments himself onstage, a man possessed. He admits to a certain fascination for Jim Morrison, and the similarity between the two is obvious. He says that The Doors recorded 'The End' in one take, a fluke captured for posterity. That's how Goat would like to operate - spontaneously, "organically" says Ambrose mysteriously. More importantly, both Jim Morrison and Marcus Vandell were/are both charismatic personalities:

"I don't know what it is. There are loads of people on this planet, but not everybody has that desire to make music. Out of those people who do want to do it, some of them are good at it, some are bad, some are interesting, some aren't. I don't know what it is, fate I suppose. "I just love life man. I love this conversation, I love everything. I'm on this planet to enjoy myself, to make the most of it. That's what everybody should do. I can't understand people who make life difficult for themselves."

Marcus doesn't look embarrassed by this conversation-stopping honesty. The fire in his eyes burns bright, an undying ambition to make his dreams real, to have a good time. That really is what 'Good Times', the single and the video, are all about. Marcus may enjoy juggling with his balls, but playing with fire is *out*

PIPPA LANG

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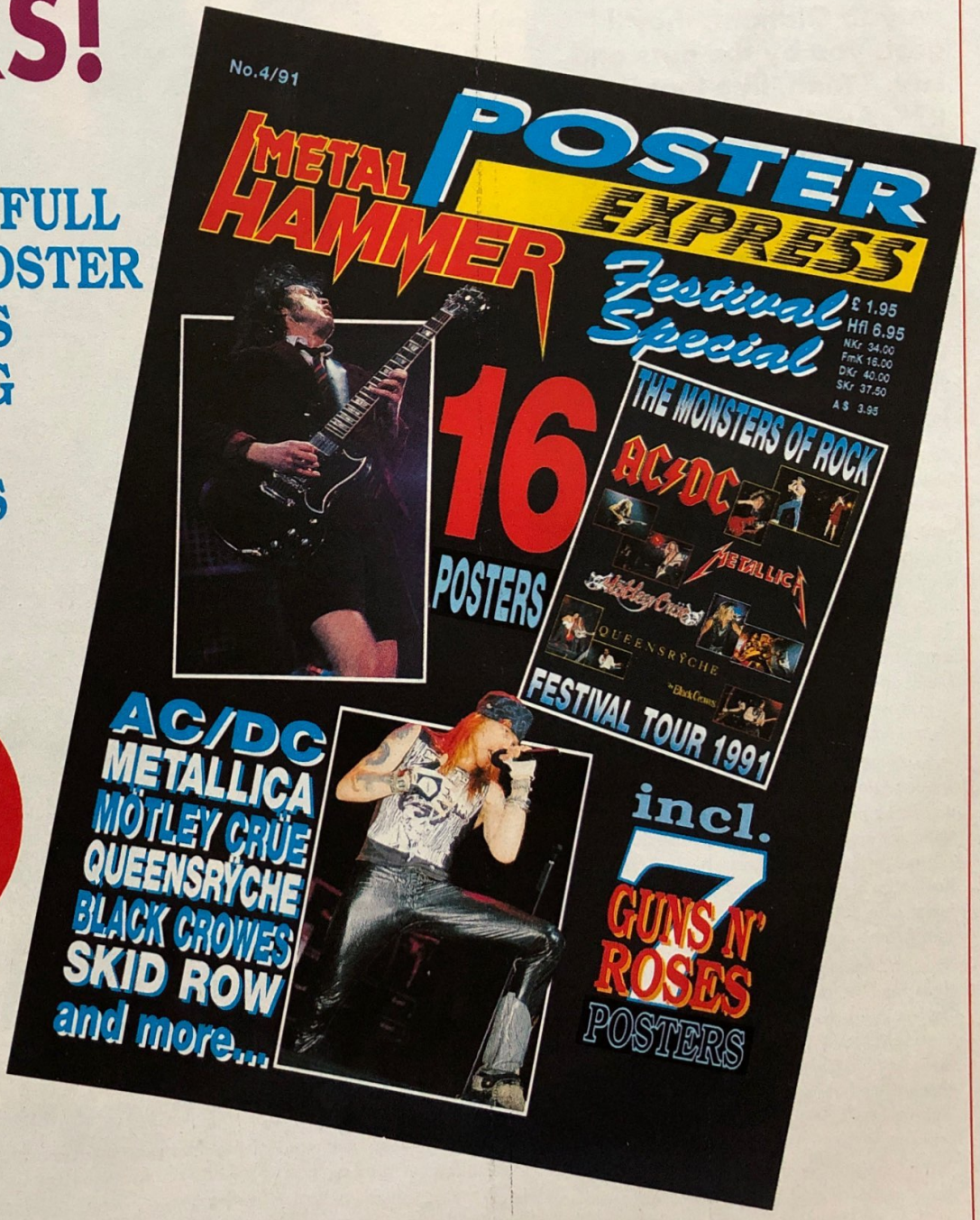

ON SALE JULY 29th 1991

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DARE

DON'T NEED A REASON...

Ask Dare if they know the way to Oldham, they'll grab you by the nuts and say, "Yeah, like that isn't it?". Ask them if they know the way to play hard driving melodic rock and they will smile sweetly and put on their new album 'Blood From Stone'. Andy Bradshaw tackles the Oldham cowboys and finds out what Darren put his wart on...

Of course there is complete embarrassment. An hour and a half after Dare had started recording I.D.s for local radio stations, the hapless girl with the task of recording the band's dedications realises she hasn't plugged the microphone into the tape-recorder. None have come out. Nonplussed by this, they raid the fridge in the boardroom in which they are stationed by way of consolation. As bottles of Mexican beer fill the gaps on the table where space used to be, we move to the subject of 'Blood From Stone'.

To those who thought Dare were a bit limp-wristed for a band from 'oop North, the album will come as a shock. It retains their intrinsic talent for melodies, with the added bonus of a supercharged production by Keith Olsen, fuelled by a guitar sound which could scalp a white man before he could shout 'Injuns!'. It's really rather good.

Six band members fill the table's borders. The three familiar faces belong to lead singer Darren Wharton, guitarist Vinny Burns and keyboard player Brian Cox; the unfamiliars are bassist Nigel Clutterbuck, drummer Greg Morgan and the even newer rhythm guitarist Richard Dews. First things first then, why the new faces?

"Well," begins the cherubic curly-haired one they call Darren Wharton, "there's not really much to tell. After we finished our last tour, it became a matter of commitment during the gap before our new album. We felt that with our second album coming up, and a lot of work still to do in terms of making the band successful, everybody had to be a hundred and fifty per cent dedicated to Dare. Anyone who couldn't provide that the way that me, Vinny and Brian do, would have to be replaced."

Hence the departures of bassist Shelley and drummer Jim Ross. Unusually for a band signed to a major label, the prerequisites for new members began with where they lived - such as Manchester and its environs for a start.

"It's always been a key element of our band that we're all local lads. We like to get together on a social level and have a pint when we're not rehearsing or writing."

A very British attitude, it has to be said. Any other band would have flown name musicians in from all over the place. Instead, Dare have opted for unknowns. In contrast to this gritty down-to-earthness, there is the Los Angeles recording of 'Blood From Stone' at Goodnight L.A. Studios with Keith Olsen, who has produced more gold and platinum albums than an octopus could shake a stick at.

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PIC: DENIS O'REGAN

OF THINGS BODACIOUS DUUDE...

"We wanted someone of legendary status really," declares Darren. " We knew exactly how we wanted it to sound, aggressive and hard with a lot of balls. There was no way we were going to make the mistake we made on the first album where were moulded into an area where we didn't really feel comfortable. Keith Olsen was our first choice. The only other name we would consider was Bruce Fairburn, but in our heart of hearts we knew that Keith was the man to do the job."

And there in a nutshell is why there has been such a delay in the emergence of the second Dare album. Because of commitments with people like Magnum and The Scorpions, they were forced to wait for nearly a year before he became available. For any band, that length of time effectively treading water is less than ideal. But, to coin a phrase, there's more, as Vinny elaborates.

"The last four weeks that we were in Los Angeles A&M were urging us to finish as soon as possible to get things ready for a May release. As soon as we'd finished, we were told it had been put back until September! So, even more hanging around."

There is a definite feeling that A&M are taking no chances with this second Dare album. And so they should. 'Blood From Stone' is one of the finest melodic rock albums to emerge in a long time. There are classic rockers like 'Wild Heart' and really quite beautiful ballads like 'Real Love'. It is not without criticism however. There will be churlish voices moaning about the celtic Thin Lizzy/ Gary Moore feel of the first single 'We Don't Need A Reason'. Darren is unrepentant.

CAPTAIN PUGWASH

"We were very aware of this. It nearly didn't make it on to the album, but Vinny and Brian were really keen on it. I wrote the song actually thinking about my Thin Lizzy days so it's hardly surprising that the song sounds like it does! The funny thing is that I originally played to Vinny on a keyboar - it sounded like the theme to Captain Pugwash! He was wetting himself laughing, saying 'There's no way I'm playing f**king Captain Pugwash!'

"Quite apart from anything else, you have to bear in mind that I spent five years in Thin Lizzy; I wrote on four albums. I did a lot of writing with Lizzy, it's inevitable that there are going to be Lizzy influences, but as much as I was a part of Thin Lizzy, Thin Lizzy is a part of me."

The other factor which may surprise people is the sheer power of 'Blood From Stone'. Dare always were a very potent live act, far more than their debut, 'Out Of The Silence' ever hinted at.

"The thing is," considers Vinny, "we can't be tied to the first album. Yes this is far heavier, and maybe there are going to be people put off by it, but this is the direction we always wanted to go in."

"To be honest," shrugs Darren, "we didn't sell four trillion records in the U.K. with the last album so, to the majority of people, this is virtually a fresh band. We hope that all those who bought the first album will like 'Blood From Stone' because the trademarks of Dare are still there - it's not as if we've gone thrash!"

One problem identified by the band early on was the realisation that the magnitude of Dare's new aural assault was going to be difficult to reproduce live. This is why they called in the services of a second guitarist, Richard Dews.

"Yeah, my parts were too big," agreed Vinny, unperturbed by the titters around the table. "It was almost getting that way on the 'Out Of The Silence' tour; we had a guitar roadie in the wings playing rhythm guitar when I took a solo. It was an inevitable move I suppose."

"At least now, when we go out on the road we know that everything is perfect," concludes Darren. "We've got a great band, a great album and we can't wait to get back out there!"

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ROSKILDE FESTIVAL

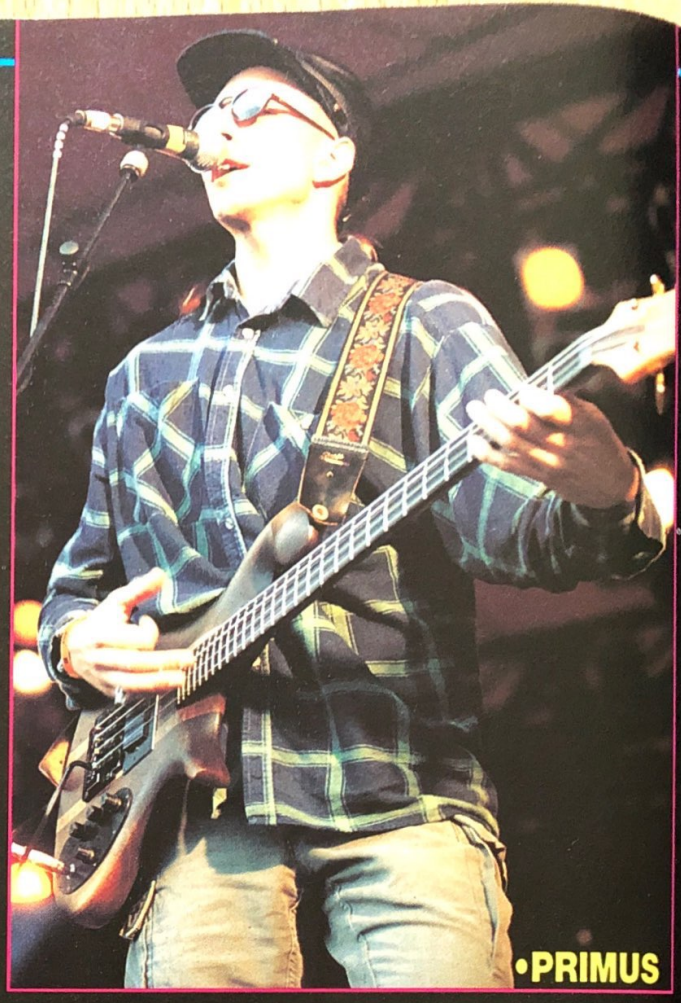
The Roskilde Festival at Dyrskuedpladsen, just south of Roskilde, is organised by the Roskilde foundation, a non-profit making organisation that raises money for work among children and youths.

No money can be saved for future festivals, which means that every festival must break even.

In the early Seventies, the festival became known throughout Denmark and later on through the rest of Scandinavia, as a refuge for stoned hippies still living in the flower-power era. Since then it has transformed into the biggest European Rock Festival (more than 70,000 came last year), offering loads of well known artists and bands, as well as being a breaking point for new groups and trends. The festival is now a four day event.

Roskilde has, however, never really acknowledged the Hard Rock and Heavy Metal boom of the Eighties. There have, of course, been a few exceptions, notably Metallica

(1986), Europe and The Cult (1987), Magnum and Death Angel (1988) plus Faith No More and 24-7-Spyz (1990). But this year's event, the 21st to be precise and held during the last weekend of June,



•PRIMUS

proved to be different. Nearly a dozen Hardcore, Hard Rock or Heavy Metal bands were on the bill, with **IRON MAIDEN** headlining on Saturday evening.

(D)RAINED

Unfortunately, the festival was literally drained in rain that turned the site into a muddy, slippery and indeed very unpleasant brownish hell-hole. Yours truly has been to every festival since 1985 and it has never been as bad as this year. Raincoats, wellies and umbrellas simply weren't enough; a life-jacket would have been more suitable.

By Friday, the weather was getting worse. Our Lord Almighty was apparently not in a very good mood and showed his displeasure by opening the doors to Heaven. He never closed them. It seemed to rain all the time during the next three days. Everything was, well, there must be a stronger word than soaking wet.

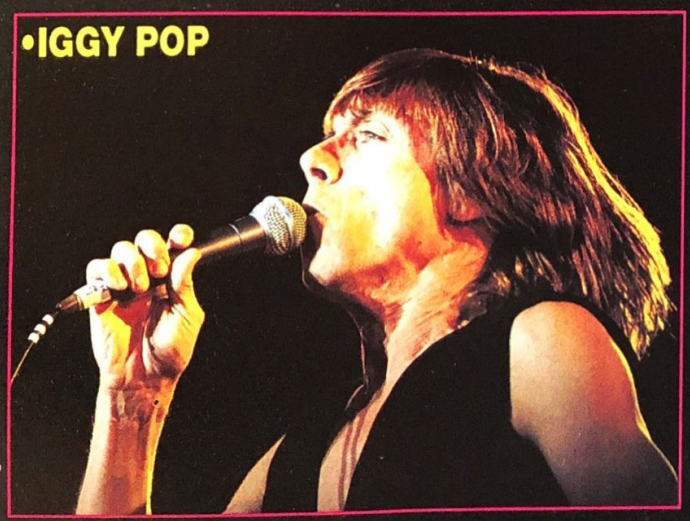
DANZIG gigged in the blue tent on Thursday evening and they were the talk of the festival that evening.

IGGY POP surprised everyone by delivering authentic, real and, as the t-shirts once said 'raw f**king power'. I did wonder whether Mr. Osterburg and his band actually did a better version of 'Raw Power' than the Stooges did at one point in their career. Iggy's new band probably collected the prize.

His **Idol**ness, William Broad of Bromley, pissed everyone present off. During heavy rain and winds that were about to take the shape of storm, he aired three completely new songs but he never had the decency to actually tell us the titles. And then he thought the songs went down well. Judging by what, Billy?

PRIMUS WERE WINNERS

Saturday was the big day for Hard Rock fans, at least the ones who dodged the



•IGGY POP

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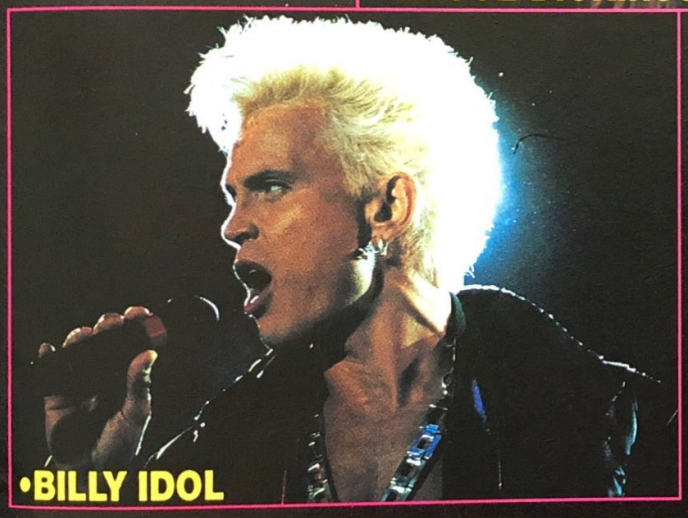
puddles and huddled together in front of the main stage. From around three o'clock until well into Sunday, only Heavy Rock could be heard from the main stage.

THE ALMIGHTY did fairly well considering bad sound, both on stage and off (thanks for dedicating 'Wild And Wonderful' to us), while San Francisco avant gardish freak metal trio, **PRIMUS** were, to my mind, the winners of the day.

Drummer Tim 'Herb' Alexander, guitarist Larry Lalonde (yes, he used to be in Possessed) and bassist Les Claypool, offered some really exciting, freaked, weird, thrash metal based funk 'n' roll that soon caught everyone's attention.

pic.:T. Svensson

•BRUCE DICKINSON



•BILLY IDOL

By their second song, 'Here Come The Bastards' (off their new album 'Sailing The Seas Of Cheese'), we all understood that we were about to receive something very special: And we did. Primus were just as mind-blowing as seeing Faith No More for the first time in Roskilde last year.

The heartbeat of the band can be found in bassist Les Claypool whose voice and presence on stage reminded me of a rock 'n' roll version of American comedian, Pee Wee Herman. And I tell you, just watching the guy play bass is an experience worth the entrance fee.

WINGER got on well with the audience who, let's be frank, aren't that interested in the genre that heart-throb Kip (ask my girlfriend, she will tell you) & Co want us to listen to.

MIGHTY MAIDEN

The band everyone was waiting for this evening was, of course, **IRON MAIDEN**.

Their worldwide 'No Prayer For The Dying' tour ended in Japan in April and they hadn't really scheduled any gigs for this summer. They turned down two offers from Brazil and one from Germany but said yes to Roskilde, apparently because they wanted to make up for one of two concerts that never happened in Copenhagen last year (rumoured to be because of poor ticket sales).

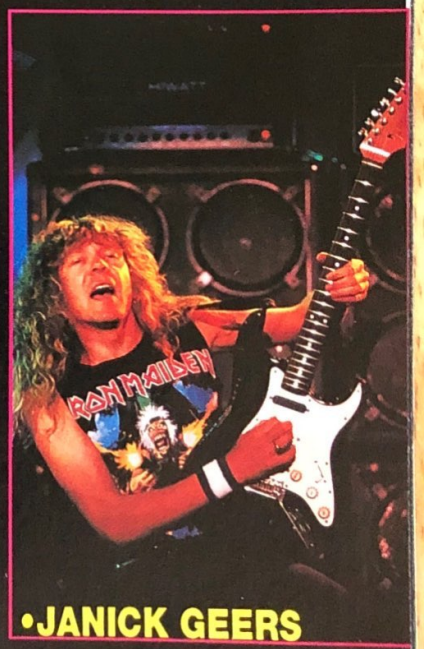
The band had reportedly only rehearsed properly for one day (!) but no-one could see that.

From opener 'Tailgunner' onwards, they staged a very exciting show that made everyone present forget about what they were standing in and what was falling on their heads. Eleven years has passed since their first proper European tour with Kiss, and they still come across as a new, hungry and fighting band, which is so refreshing to see.

And the reason for all this new and fresh adrenalin basically comes down to one guy; Janick Gers. The amiable guitar fanatic from Hartlepool was exactly the kick in the butt that Iron Maiden needed to get them through another ten years. Let's be honest about this: does anyone miss Adrian Smith these days? And what would have happened if he had stayed on? Thought so.

German thrashers, **KREATOR** ended the Heavy Rock on Sunday. By then a good portion of the 60,500 that attended the festival had gone home. So had I.

TONY BALOGH



•JANICK GEERS

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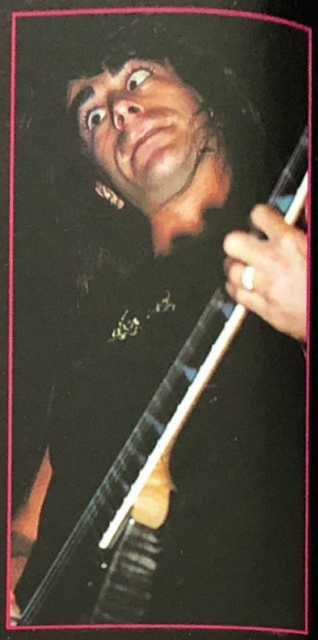
ANTHRAX/ SLAYER/ MEGADETH/ ALICE IN CHAINS

Madison Square Gardens New York

Last autumn, Europe was privileged to witness the first 'Clash Of The Titans' tour; a monster package of ripping thrash featuring Slayer, Megadeth, Testament and Suicidal Tendencies. For the American 'Clash Of The Titans' assault this summer, Slayer and Megadeth retained their respective positions, but were joined by Anthrax and Alice In Chains. On what was probably the biggest and most important night of the tour, close to 15,000 people piled inside the circular halls of New York City's Madison Square Garden. While Slayer, Anthrax and Megadeth share equal set time each night and rotate positions every three gigs, Alice In Chains are stuck in the difficult opening slot each night. They've encountered some brutal audiences on this tour, but seeing as New York City crowds are hip to current metal and generally recognise how excellent the Chains are, they responded with great enthusiasm when the band took the stage at the Garden. The band is tough and is capable of eventually winning over even the most pessimistic crowd, and would probably go over even better if they didn't open with 'Wood', a new track unfamiliar to most crowds. But rest assured, once they tore into recognisable cuts like 'We Die Young' and 'Man In The Box', Alice In Chains earned the respect they deserve.

The first of the three Titans to play before the wild Garden crowd was Megadeth. Having earned a reputation over the years as a dreadful live act, Megadeth's current show is the work of a different band altogether: one that's thoroughly competent. They still have a long way to go before they can be considered a 'great' live band, but they've been going over very well on the tour and deserve much



DAN SPITZ (ANTHRAX)

MARTY FRIEDMAN (MEGADETH)

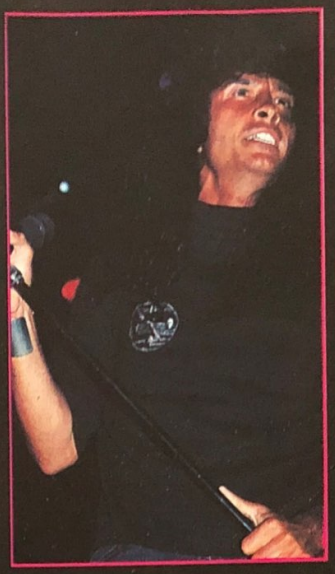
PICS: JEFF KITTS

Scanned with CamScanner

more credit than in years past. Highlights at the Garden included 'Tornado Of Souls', 'In My Darkest Hour' and a positively demonic version of 'Dawn Patrol'. And leave it to Dave Mustaine to ruin a fine set by staying on stage, soaking up more applause while the rest of the band headed for the showers. Nobody was exactly sure who would perform next, but when the chanting intro to 'Hell Awaits' sounded and the stage filled with thick white smoke under eerie red light, the entire Garden rumbled with excitement. Every fist raised, every mouth screaming in praise, every head set to bang: when Slayer takes the stage it is undeniably the most intense moment in all of music. Slayer responded to the thunderous reaction by giving N.Y. one of their most devastating concerts since the 'Reign In Blood' '86 tour. Following the dizzying speed of 'Hell Awaits', the band continued the dark trip down memory lane with a sparkling version of 'The Antichrist'. Where most bands draw different responses from the crowd depending on the song, Slayer fans pledge their undying allegiance by giving nearly every song the same reaction. Slayer were at their brutal best during 'War Ensemble', 'Raining Blood', 'Mandatory Suicide' and the classic finale, 'Angel Of Death'. Of course, the show couldn't go through without a problem, which has unfortunately become a sick tradition at Slayer gigs. With about ten minutes to go, seat cushions began to fly. Luckily, only a few became airborne, and after an enraged Tom Araya gave an inspiring speech about not destroying the venue, the chaos dwindled. Nice job, Tom! Slayer may not have actually headline, but they definitely put all the other bands to shame on this magical night. Anthrax were granted the top slot because they hail from New York and it was assumed that they would be the crowd favourites. But considering Slayer's phenomenal set, Anthrax were doomed even before they rolled their big skeleton clock on stage. They did their best despite the lackadaisical reaction from the physically drained crowd, and put on their typical circus-like kiddie show. Anthrax managed to save themselves in the end by bringing out Public Enemy rapsters Chuck D. and Flavor Flav for the set closing 'Bring The Noise', otherwise their entire show would've gone virtually unnoticed.

JEFF KITTS

JEFF HANNEMANN (SLAYER)



JOEY BELLADONNA (ANTHRAX)

DAVE MUSTAINE (MEGADETH)

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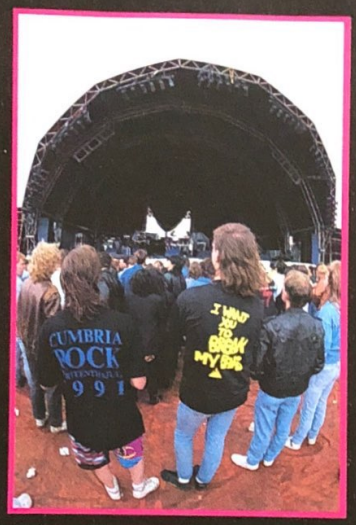
CUMBRIA ROCK FESTIVAL



It's twelve noon, an unfeasibly early time for a gig to start; the weather is miserable and, to cap it all, Lisa Dominique is screeching her way through yet another of her interminably bland pop rock aberrations. Lisa herself is already the victim of countless barbs so I won't waste good magazine space making jokes about her reliance on cleavage. Suffice to say that she was simply and utterly crap.

ATOM SEED

Rattlesnake Kiss, in reality, had the job of opening the festival as there was no-one there for the sham of an act that preceded them. I've seen them a number of times on the Birmingham pub circuit over the last couple of years, plying their trade of gritty blues streaked heavy rock, and although I think that they might've been slightly out of their depth on this bill, they acquitted themselves admirably in front of a crowd who had probably never even heard of them before.

By early afternoon mother nature is threatening a downpour of biblical proportions. The rain is temporarily staved off, though, by the arrival on stage of Manchester's Sweet Addiction whose radio friendly blend of Seventies based blues rock seemed only to ignite a minimal amount of enthusiasm from the attentive but strangely unappreciative crowd. The fifteen hundred or so fans here by this time did, however, perk up a bit for recent single and best song of the set 'Enough Is Enough' which had vocalist Matt Wolff grinning like a nutter. Sweet Addiction need to work on their stage presence and need more good songs though if they're ever to make a lasting impression.

Biggest surprise of the day for me was that Jagged Edge, whom I've never previously liked at all, were today nothing short of excellent.

There was a raw urgency in the way they delivered their set, as if their careers depended on it almost. The crowd decide that this is now the time to lend generous support by clapping and singing in all the right places; this appreciation is not lost on the band either who take it as their cue to step into a higher gear for 'Fire Me Up' which showcased Myke Gray's considerable talent and had him and vocalist Matti working the crowd like true professionals.

F.M.

Words like 'dependable', 'workmanlike' and 'average' spring clearly to mind when trying to describe F.M.'s first major gig since their not so successful 'Touch It Out' tour. Frankly, I can't see what the fuss surrounding this band was ever about; their songs are turgid and limp wristed affairs and, live, the whole thing lacks any kind of weight or power. Admittedly, Steve Overland's vocals are impressive and crystal clear in delivery but the band themselves are just so faceless and characterless that it's like watching the local hopefuls going through their paces at the neighbourhood talent night. A fair percentage of the crowd seemed to dig their unobtrusive and pleasant songs, but F.M. were certainly nothing to get excited about.

THE ALMIGHTY

As the first real rays of sunshine break across the dome shaped stage, and with a noticable improvement in the size of the crowd, the most dangerous band on the bill, Atom Seed, rip into their set with the first real aggression of the day. A raw punk funk guitar overdrive launches them into a whirlwind of frightening proportions with everything being played at twice the normal speed.

'Castles In The Sky' is pure class and would have had Hendrix himself smiling in the heavens, whilst 'Get In Line' has vocalist Paul Cunningham hanging inverted from the lighting rig before being the only band member of the day to make an appearance in the crowd in the middle of a set. Forget the names of the songs, what they played was a 45 minute attitude attack fuelled on an adrenalin overload: no frills, no rock'n'roll clichés... no competition: no comparison.

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MARILLION

Wolfsbane were a breeze. Late and, it would seem, very popular additions to this bill, they played easily the most enjoyable 45 minutes of the day, managing to put a smile on virtually every face in the stadium with their greasy as hell 'don't give a f**k' attitude and the best mix of metal and pop sensibilities that you're ever likely to hear.

'I Like It Hot', 'Manhunt', 'Paint The Town Red', crowd pleasers one and all. Blaze Bayley is the prince of bawd; he acts the fool and we love him for it. Hoots of derision greet his declaration that Wolfsbane are "the sexiest band on the bill", and so the Wolfies take their revenge by allowing bassist Jeff Hateley to perform a solo rendition of the theme from the 'Shake'n'Vac' ad!

Wolfsbane have the ability to write some of the catchiest and friendliest rock music around and when it's performed with the enthusiasm and total disregard for finesse that Tamworth's finest and fattest sons displayed today, then it makes for a truly entertaining time.

ANTHONY NOGUERA

OK, so it does take The Almighty a good few numbers to release Wolfsbane's grip from the crowd, but once bitten, the old Scottish fervour stole the day from 'Tamworth's finest' - without even trying. Of course, to start with, Ricky Warwick has a job on his hands stirring up favour - but once an Almighty fan, always an Almighty fan, and loyalty wins the day. "A lotta people think this one's about devil worship, but you and I know it's really about screwing and f**king." bellows our Rick prior to the thunderous opening chords of 'Devil's Toy'. This is enough to get a particularly drunken sector of the crowd up and bopping, and the infection starts. A slight down- swing for 'Crucify', in which the band show no diversity from the album version at all - but then guaranteed satisfaction blasts through the speakers as that roadhog of a single 'Free n' Easy' sets about sorting the men from the boys. The Almighty vs Wolfsbane? No contest!

PIPPA LANG

The sunset gently nudges the evening into night and a cold sea breeze seems to make the crowd huddle closer together in search of warmth. A heartbeat pulse echoes from the P.A. as Marillion's opener 'Splintering Heart' emanates from deep within, whilst a lone red spotlight picks out the solitary figure of Steve Hogarth embracing the microphone. It's an eerie and effective moment that is mirrored throughout the evening by a simple but very effective light show.

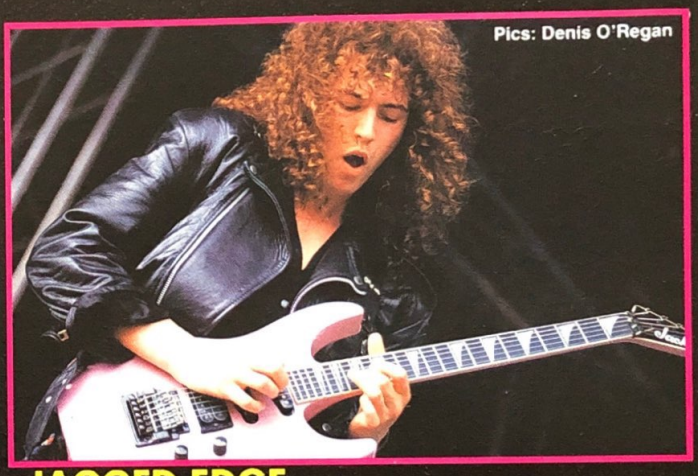
The show is paced to perfection for a festival performance with a lot of their usual set's mid-tempo material dropped in favour of more accessible and up-beat newies such as the singles 'Cover My Eyes' and 'No One Can' which had the crowd dancing one minute and arm waving in unison the next. Steve Hogarth has let his own personality come to the fore as he becomes a true frontman in his own right.

By 'Warm Wet Circles' they're into the home straight and they know it, the band are obviously having as much fun as the totally involved fans are.

This was without doubt the best, most complete Marillion show I've seen in a long time and judging by the crowds' thunderous cheers of approval it would seem that I'm not the only one who thinks that.

It's just a shame there weren't more people there to see it.

ANTHONY NOGUERA



Pics: Denis O'Regan

JAGGED EDGE

WOLFSBANE

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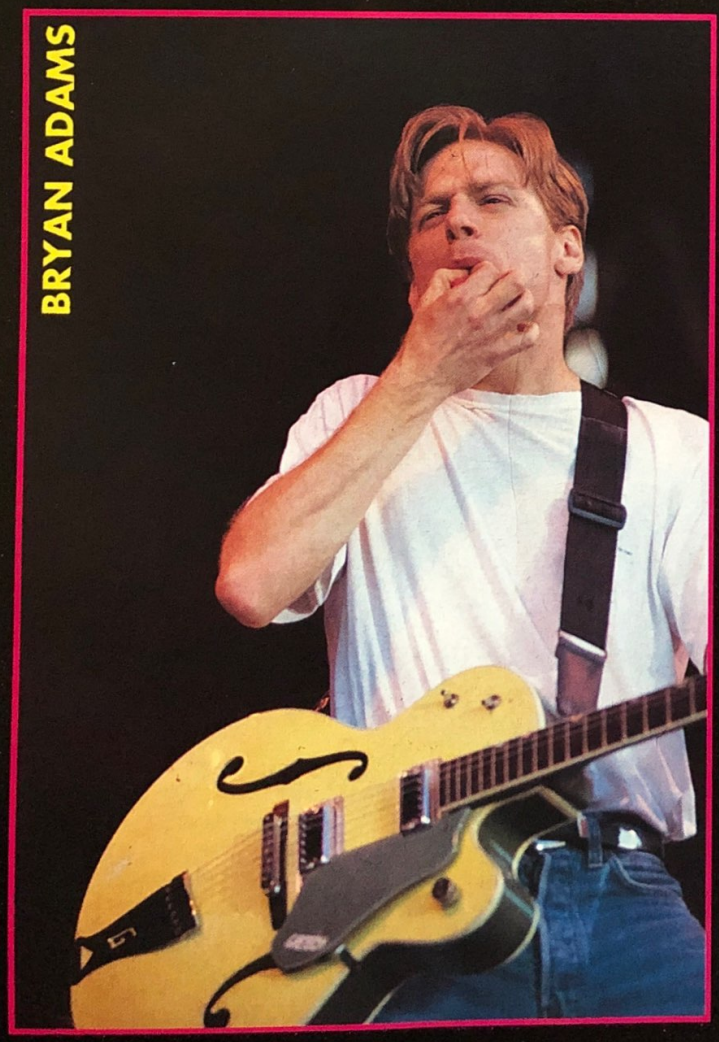
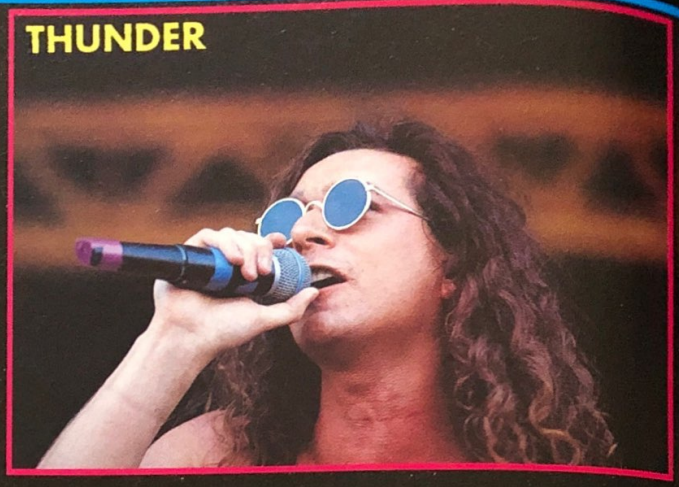
LITTLE ANGELS/ THUNDER/ THE LAW/ BRYAN ADAMS/ ZZ TOP

Milton Keynes Festival

They said it would rain - but the only thunder to shake Milton Keynes was in the early hours of Saturday morning when everyone was asleep. LITTLE ANGELS would've roasted the Bowl, if only they'd been given higher billing than, say, THE LAW - too many people were still pouring in to create any kind of settled atmosphere. The Law themselves kept the thirty-somethings happy, BRYAN ADAMS drew his own inimitable aertex-shirt brigade, but managed to seduce a fairly large squad of Hell's Angels with the classiest set of the day, and ZZ TOP brought probably the most expensive scrapyard in the world with them...

But there were no real highlights to the day, at least not unanimously. For blinding stage-craft, ZZ Top's set designer was hero for an hour and a half, blue-jeaned boy-next-door award went to Bryan Adams. The Law pretended they were Free for a minute, then Bad Company, and we were almost convinced, but not quite. But for heroes of retrospection, they certainly came out on top. THUNDER were predictable, but their staunch football-fanatic following would challenge me to say that. And Little Angels, well did anyone get there in time to see them?





3.00 PM/3.45 PM

With only a three-quarter-hour show, the band crafted their set well. All the favourites off 'Young Gods': 'I Ain't Gonna Cry', 'That's My Kinda Life', the mighty drum anthem 'Boneyard' and 'My Generation'... What? A little odd, but Toby dedicated the Who classic to "all those who put us down at the beginning" It worked, a triumphant set-ender, a picture of the Little Angels' present. New generation of British Rock indeed.

By the way, did you wonder why the band started trashing their equipment at the end of their set? Well, if you noticed the sound disappear halfway through 'My Generation', then wonder no more. Little Angels' set ran over by an almighty **five** minutes, and ZZ Top's P.A. crew decided to punish them by switching off the sound. Little Angels vented their anger on their equipment when they discovered no-one could hear what they were playing. Pretty shoddy treatment for one of the best bands of the day...

4.30 PM/5.30 PM

THUNDER, a little band from Catford, have almost over-established themselves in the U.K., and yawns of "Oh not 'Back Street Symphony' **again**" nearly blew them offstage. But surprise surprise, a third of their hour-long set comprised tracks off the new album, untried and untested. It's always a dodgy experience airing songs for the first time - especially to such a high-capacity crowd. So, sensibly, Thunder waited. Warming up with a fair smattering off 'Back Street Symphony', 'Until My Dying Day' in particular scoring high in the heart of the Bowl, the band finally ventured into new territory. A wobbly start, but 'Does It Feel Like Love', a ballad in true Thunder tradition, managed to crack what could've been an icy matinee. However, the peak we needed never came. Unless 'She's So Fine', its Freebird-style ecstasy intact, counts as a peak after the emotive **swelling** of 'Don't Wait For Me'. 'She's So Fine' should've been the victorious set-ender, but back they came for, I guess, Thunder's very own anthem 'Dirty Love'. Pop-metal at its best, AOR in the making...

6.15 PM/7.00 PM

From today's pride of British Rock to yesterday's. Emphatically smashing any hopes of becoming a Nineties band within the space of two numbers, THE LAW threw caution to the wind. After an unremarkable representation from the eponymous album (such numbers as 'Laying Down The Law' and 'Nature Of The Beast'), the itch had to be scratched. Bad Company's 'Can't Get Enough Of Your Love' and Free's 'Alright Now' guaranteed results, and got them, but if that was the only way The Law could do so, what was the point?

7.15 PM/8.45 PM

BRYAN ADAMS may understate himself visually (hence the aertex-

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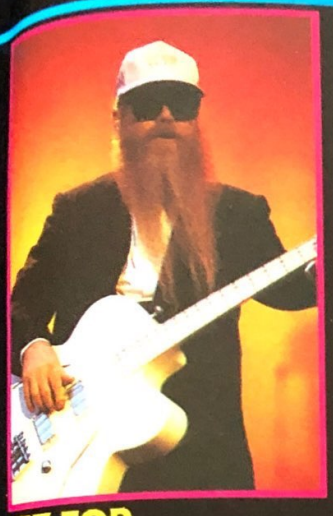


ZZ TOP

shirt phenomenon) but he's no slouch when it comes to sweating for his trade. Bryan Adams oozes confidence, from the first emphatic chords of 'She's Only Seventeen' throughout the next hour-and-a-half of boy- next-door rock 'n' roll. 'It's Only Love', 'Hearts On Fire', his only cover 'I Fought The Law', and just when I was wondering when the real punch would come, 'Run To You' sent the required orgasm rippling round the Bowl. '69!' belted forth from the audience as Bryan returned for the encore. What? The favourite 'Summer Of '69' of course, 'coz there's no sexual content to Adams' repertoire - just good clean American rock.

9.00 PM/10.45 PM

ZZ TOP's stage-set was the best bit of the day. Had the bearded buffaloes from hell played naked (if you'll pardon the expression), Milton Keynes '91 would've been a sad shadow of a festival. But the giant scrapyard grabber probably received the biggest cheer of the day. Whether that was because its job was to lift Billy Gibbons and Dusty Hill off their feet and dump them in the crusher is anyone's guess. To the elongated strains of 'Got Me Under Pressure', Frank Beard was magnetised off his feet and dropped into the mighty mosher. Anyone who thought these were the real Billy, Dusty and Frank should remember that these guys are very expensive musicians. Whilst the twin terrors were supposedly still playing inside the grabber, they were in fact beneath the stage, having dropped through a secret trap-door.

This, of course, happened long after the token offerings of 'Sleeping Bag', 'Ten-Foot Pole', 'Gimme All Your Lovin' and 'Head's In Mississippi'.

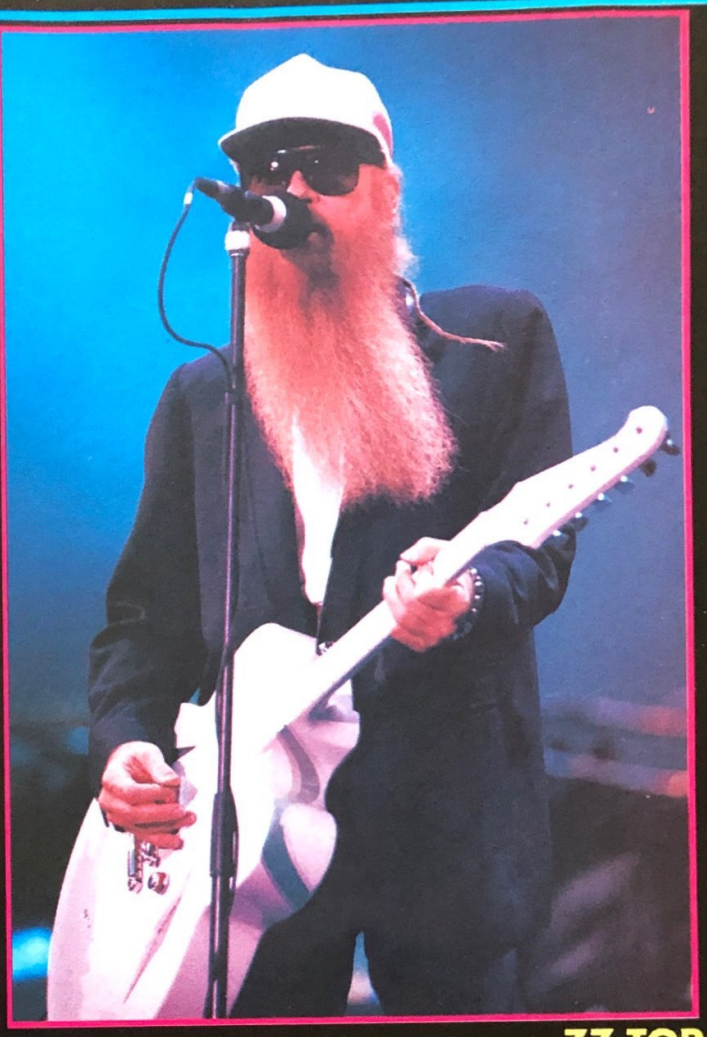
By then, there was some mighty booty-shakin' going down, and the backstage area was remarkably empty. This was probably because those too cool to groove in broad daylight deemed it safe to do so under cover of dark.

Billy and Dusty had less ground to cover in their two-step shifty, dancing as they were on a moving sidewalk. The Recession sure ain't hit Texas yet, that's for sure.

TVs blinked on and off, lighting up the massive (expensive) scrapyard set. 'Blue Jeans' heralded the arrival of a spray of old hot-diggety faves. Then the guys, having been squashed and miraculously resurrected as parts of old well-compacted motors (golf-carts covered in tin-foil I think), leapt triumphantly into 'Sharp-Dressed Man', 'Legs' and finally, as an encore, 'Tube Snake Boogie', an odd choice. But then this was a gig, I guess, to celebrate twenty-one years of cactus rock, not necessarily the last album 'Recycler'.

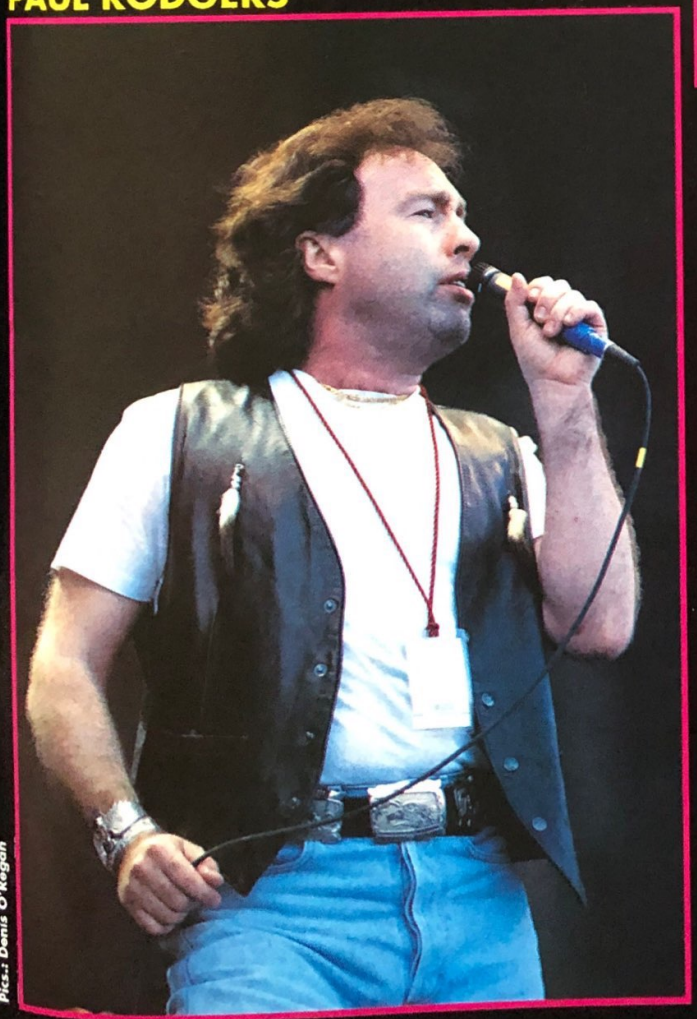
Yawn... Off to the party at the hotel to mull over this mystifying day with its very odd bill - and the most paltry firework display ever. Maybe The Recession has hit Texas after all.

PIPPA LANG



ZZ TOP

PAUL RODGERS



Pics.: Denis O'Regan

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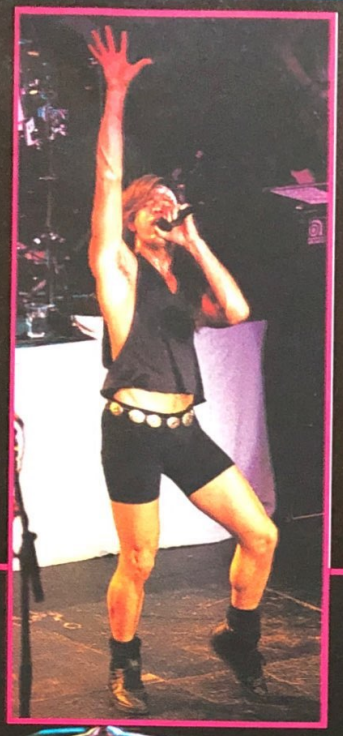
FOREIGNER

Marquee
London



Rarely has a band enjoyed a come back as much as Foreigner, making their first U.K. appearances in over four years.
Their last minute decision to play a non-arena club gig was rewarded by a largely ecstatic crowd who packed the hot and sweaty Marquee. Broad smiles lit up the face of guitarist and founder Mick Jones as his new singer, Johnny Edwards, resplendent in what looked like black cycling shorts, was accepted by a cheerful and friendly audience. The whole band, with Dennis Elliott on drums and Rick Wills on bass, were obviously delighted by the response.
Jamming the club was an intriguing mix of Seventies AOR fans, checking out their favourite hits of yesteryear and even a posse of headbangers miming along to Mick's wilder guitar solos.
The band were much harder and looser than I expected for an outfit famed for polished albums and production techniques. Some of the older numbers seemed a little pedestrian, and tended to cruise rather than rock, but as the band hotted up the pace, so the excitement brewed.
Kicking off with 'Long Long Way From Home', they moved onto 'Double Vision', and the current single 'Low Down And Dirty'. Next up was 'Feels Like The First Time', which was greeted by loud cheers, hotly pursued by 'Moment Of Truth', 'Waiting For A Girl Like You', 'Cold As Ice', 'I'll Fight For You', 'Dirty White Boy' and 'Heaven Knows'. The show climaxed on 'I Wanna Know What Love Is' and 'Hot Blooded.'

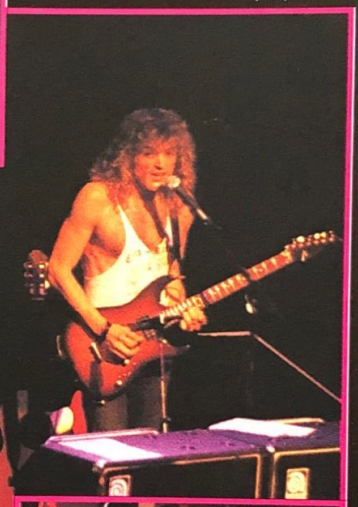
Johnny proved a good foil to the more seasoned warriors of the band, with his youthful good looks and considerably longer hair, and his unusual line in dancing was a useful focal point in an otherwise static band.

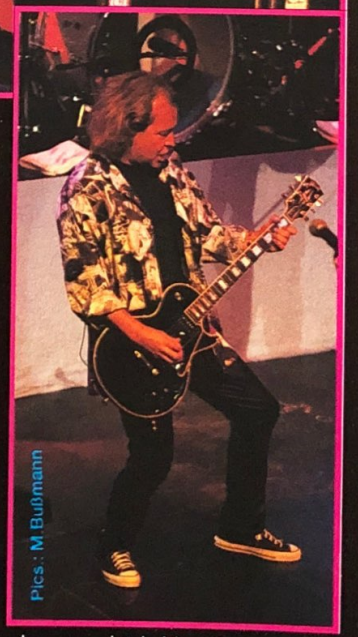
Vocally he had a powerful, smooth and emotive style that perfectly suited the material and enabled him to inject his own personality. After all their problems of the last few years, Foreigner now seem to have a new lease of life.

CHRIS WELCH

WINGER
KISS OF THE GYPSY

Astoria
London





It's tough being a British band in Britain. It's even tougher when you're a British band playing in front of a mass of whingeing Winger fans, and all-American hysteria reigns. Against such odds, Kiss Of The Gypsy may not have stood a chance but, in my opinion, they completely blew the sex-god offstage at the sweaty Astoria. Their set is a much more emphatic, demanding spectacle than Winger's, laced with triumphant, gobsmacking rhythms, highs and lows in all the right places and a true-bred British spirit. Honesty and no backing tapes. Winger did at least give the Blackpudlians a good sound - deep, meaty guitar noise, complementing Tony Mitchell's superb vocals, which promised everything and delivered it all. 'Infatuation' proved, beyond doubt, that there is life in Britain apart from The Little Angels and Thunder, and that a great deal of attention should be paid to these boys. An annoying murmur from the audience as the pace slowed for 'No Prize For The Loser', an exquisitely paced blues affair, but George Williams' swelling keyboards and Tony's persistent, Paul Rodgers' class vocals ripped through the chatter, and those who mattered took notice. Early Foreigner, Free, Bad Company - whatever, Kiss Of The Gypsy are keeping old promises, keeping the spirit of British rock 'n' roll alive, and there is nothing America can do about it...
So you've heard all the clichés: medallion-man, the Barry Gibb of metal, etc. But Kip just can't get away from it - he's a lady's man, not just in his personal life, but at work as well. As my male escort commented: 'I feel **gay** if I start enjoying it - the guy's so sexual...'. Indeed. A quick pirouette from the luscious one can cause hurricanes of lust from his predominantly female audience, and did. Actually, there were quite a few blokes, but they must've been Saga fans, because I realised tonight how **un** rock 'n' roll Winger are.
"I thought London was the home of rock 'n' roll!" Kip quipped at one point. The very sharp retort from the balcony quadrant was: "Well play some f**king rock 'n' roll then!". 'Purple Haze' was not the answer, but Winger played it anyway, to the odd snigger of derision. I definitely prefer Zappa's version. For some reason, Kip was feeling angry tonight; "We've had a lotta shit from the press over here..." he said for no particular reason. The disjointed set continued with the big schmaltzy 'Miles Away', hardly fodder for the angry young man, but Boston would've been proud. Only 'Easy Come Easy Go' showed true rock 'n' roll spirit. I left with the overall impression that Winger are a stadium band, and tonight they played a venue the size of a dinner-plate. I think the only chance they have of playing stadiums is as someone else's support. Talking of supports, I'd rather Kiss a Gypsy than Kip with Winger any day...

PIPPA LANG

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GWAR

The Dome
London

GWAR

The mutants are back in town again and they've really done it this time! The last time they made it to London, they were just grosser than gross. Second visit now and the sick and twisted minds that make up the blood-bath concept that has become known as GWAR, have obviously ripped off enough money from us mere humans, spending the lot on more blood, more costumes and a whole lot more gunge.

They've even improved musically, believe it or not. Not that it really matters, as the music's just a background for the comic-like capers happening all over the stage. But you've got to have respect for them, playing a gig this hot, in those costumes. How do they do it! Definitely not remotely human, any other band would've passed out two songs into the set.

I'd love this band to make it to the absolute big time. I mean, imagine this lot on Top Of The Pops! Unfortunately, it will never happen. While GWAR remain an underground act, the chances of having to compromise their live show are slim. But rise from the underground and all hell will break loose and they'll never get away with it.

The subject of censorship and anyone who tries to enforce it seems to be high on GWAR's list of priorities at the moment. And who can blame them? Vicars, members of the P.M.R.C. and practically any other f**ked up busybody, were given the GWAR treatment in true blood-curdling style. Heads were hacked, bodies were torn and sex crimes were committed left, right and centre. Nothing is sacred and everything and everyone is dealt with. For those who aren't familiar with GWAR, this may all sound a little bit too sick; taking it all a bit too far maybe? This may be the case but it's done with such style and humour that Oderus Urungus and his chick, Slymenstra Hymen, win hands down and although they may step over the barriers of bad taste, no one can deny the fact that it's still good fun and wonderful entertainment. I've just got to work out how to get this damn blood from under my fingernails!

JAMES SHERRY

BAD BRAINS

The Marquee
London

Could he or couldn't he? That was the question on everybody's lips as I entered the Marquee. Could Chuck Mosley even come close to H.R., Bad Brains original and hugely influential vocalist. Well, the answer's pretty bloody obvious really. Of course he bloody couldn't; no-one could! There's only one person that could fill his place in the band and that's him... no-one else.

But Chuck did do a surprisingly good job and handled the crowd, vocals and band with talent and obvious enthusiasm. The Brains were enjoying themselves tonight. Guitarist Dr Know just couldn't get that grin off his face.

The only way to really handle the new Bad Brains line up is to forget their past and think of it as a new band. That way it's great; start comparing and it's an instant disappointment.

BAD BRAINS

Pics.: Awais Butt

But Chuck wasn't the only new boy in the band. Drummer Mackie was solid, powerful and aggressive, but something tells me that he needed that extra couple of rehearsals. 'Sailin' On', a classic from the first album, literally fell apart! Not that it really matters that much, it just seems a bit unnecessary. He's got some catching up to do yet, if he's going to match recently departed, long-term member, Earl.

A collection of new songs were aired for the first time in England and appeared to take a "back to the roots" approach. Faster and slightly more Hardcore than more (or not so) recent stuff. Chuck's influence maybe? But something I'm definitely in favour of.

Although I could've personally done with a few more old numbers, the audience still went crazy ape-shit. Just imagine the reaction had they played 'Banned In D.C.' or 'Pay To Cum' though! So, all in all, guitarist Dr Know was as great as ever, bass player Darryl still pumps out those stomping bass lines and the whole thing wasn't the bitter disappointment that I thought it might be. But only just...

JAMES SHERRY

Scanned with CamScanner

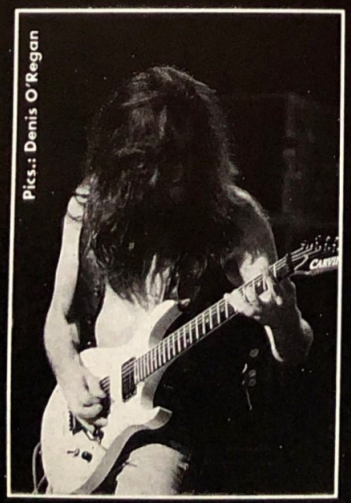
MAMA'S BOYS

Astoria
London

I've been guilty, over the past few years, of sticking my head in the sand when it comes to Mama's Boys. I love 'em, bless their little cotton socks, but it's taken me this long to accept that the cute brotherhood trio who tinkled their Gaelic way through Thin Lizzy's last tour around ten years ago, have changed for the better. I resented the intervention of Chris Tsangarides, with his keyboard-laden productions - and felt that the Gaelic spirit disappeared long ago.

Well, now a five-piece, and playing heart and soul for their country at The Astoria, I have to admit that the Irish twinkle **is** still in evidence. The band may now have a frontman (vocalist Mike Wilson), and a technology rep (keyboard-player Alan), but neither have marred the soul of the McManus Brothers unit. The closeness of Pat, John and Tommy engulfs you - a constantly smiling hint of innocence.

That doesn't mean Mama's Boys don't let **rip**. Opening their set with the high-harmonied 'Hot Blood', one of the newer numbers, the boys splashed straight into commanding stadium finesse. Not very Irish, but truly British. 'Bedroom Eyes' and 'Walk All Over Me' scratched the itch - uptempo, carefree bigrock, just the ticket for the heads-down, no-nonsense kids.



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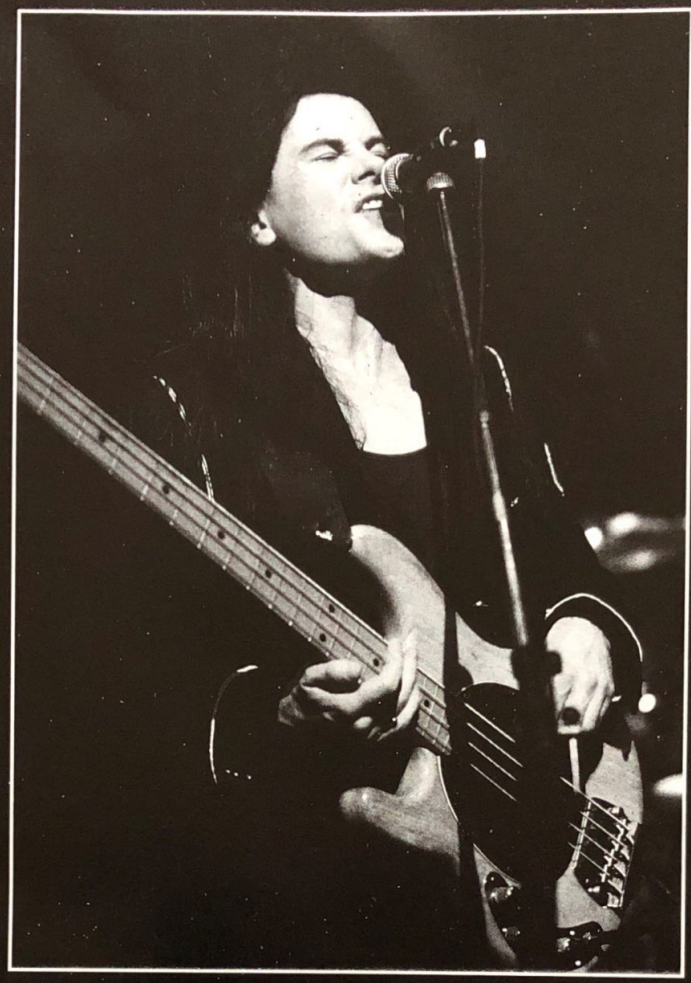

MAMA'S BOYS

But, like I said, Mama's Boys haven't forgotten their roots - bassist John, vocalist during the band's formative years, takes over once again for the near-classic 'Gentlemen Rogues'. A bit thin on the vocal front, John's lead was nevertheless greeted with hero-like adulation by the more steadfast Mama's Boys' fans. But now I can see the necessity for a singer of Mike Wilson's calibre. During all this, Pat was having a pretty heavy relationship with his guitar, the way he always does. Either right upfront beaming in the front-row's faces, or stepping back with eyes closed in rapture.

Through the bluesy 'Highway' and 'Last Thing At Night', and the band looked like they weren't expecting an encore. But the hardcore Mama's Boys fans were here tonight, and they weren't about to let the boys go without total satisfaction. A damned beautiful (sniff!) cover of Joni Mitchell's 'This Flight Tonight' - back to basics stuff, and then to cap it all, the one we all wanted to hear, 'Needle In The Groove', simplicity itself, the one that started it all. Shame about Slade's 'We're All Crazee Now'. My mind chose to end the gig after 'Needle In The Groove' because, for me at least, it rounded off the proceedings to perfection. The full story, in reverse order.

PIPPA LANG

MIKE WILSON

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DREAD ZEPPELIN

Town & Country Club London

Oh dear. On record Dread Zeppelin make for interesting and relaxing background music, but live it's a whole different kettle of rip offs.
Now I'm not one of those people who think "how could they take the piss out of Zeppelin, that's sacrilegious!" Personally I couldn't give a shit. Nothing's sacrilegious as far as I'm concerned.
Obviously, Dread Zeppelin are supposed to be funny and not taken too seriously, and they probably were very funny for the first couple of gigs and debut album, but as this was my first encounter and they've been around for a while now; "going through the motions" was the first phrase to come to mind.
Basically, I didn't find this collection of rejected Spinal Tap jokes even vaguely funny. The guitarist even went over on his back and pretended not to be able to get up for f**k's sake! Sure, they can play really well and the way they do things is definitely original, but that just adds to the staleness of it. It's all so false and perfect but awkward in a "We're really bored of doing this now" way.
Of course the audience thought the whole thing was wonderful and were, let's say, pretty straight. They probably thought that this event was the most wacky and crazy gig they've ever been to, as they attempted to do some strange form of pogoing at the front.
A total disappointment for me. I was seriously expecting something totally off-the-wall and all I got was a bunch of session musicians attempting to be funny. Well, at least got I've GWAR to look forward to in a couple of days. Now, they're a **REAL** piss-take band. Nuff said.
JAMES SHERRY

Pic.: Denis O'Regan

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FINAL WORD

DAN REED

ON THE PROBLEMS OF THE WORLD

"As we contemplate the world situation and all its seemingly insoluble problems, from war to hunger, it is not surprising that many people just find it all too much to comprehend. There is a tendency to give up and pass the responsibility on to others. But the first step towards practical help is understanding and knowledge.

"First of all, I think all the world's problems are intertwined. I don't think any one of them are separate or circular. I think they're all part of one major issue. The environmental problem, of course, is the most important. If the ozone layer is destroyed by man's irresponsible neglect, then our life on earth with its civilisations, religions, material rewards, and the nice house you have on the hill, will not matter. Everything becomes a minor problem in comparison to that. How do you fix that problem? It's not about telling people to change their ways .You can't preach to people. I think the most important thing is to have a change of heart. Instead of trying to change the world, you've got to try and change yourself. In order to do that you must learn a common respect. When I studied Buddha, Gandhi, Jesus, Confucius, and Muhammad, I learnt the significance of their teachings. They're all beautiful teachings, not one better than the other. When I embraced them all, I gained respect for them, and now I see what they were talking about... Heaven, Nirvana and being at one with yourself.

"Heaven is not a tangible place, not a kind of Disneyland in the sky, or Pleasure Island. It is more a state of mind, an attitude that helps you in your daily life. You can only attain it by giving and caring. An inner peace comes from hard work, the fruits of which you know will help others as well as yourself.

"It's not a 'hippie love' thing anymore. It's about looking at that old man who walks in front of you, anyone who is slow and in your way. You look at him as somebody who has gone through a lot of things in his life, and you try and look at things through his eyes. More than anything when you do that, that common respect makes you want to recycle. It makes you want to write to your M.P. about human rights, and get involved with animal rights groups because you feel like the earth is your mother and the sky is your father. You wouldn't do anything to hurt either one. I think that's the most important thing.

"If enough people change their attitude and outlook then many of the problems which are at root man made will surely fade away or at least be alleviated. We puzzle over the burning of the rain forests. Why should such a seemingly ridiculous act of vandalism be allowed, or even contemplated? Well, the answer is in many ways down to economics and the politics of greed. The consumer wants more meat. The forests must die to provide cattle grazing land. But the soil will surely be blown away leaving only a legacy of desert watered by the tears of the new generations of dispossessed and starving. Let's hope the Planet Earth does not end up like Mars, a waterless, arid place, visited only by space probes... desperately seeking signs of life."

DAN REED

METAL HAMMER GIVES IT TO YOU HARD - CAN YOU HANDLE IT?!

Come and sit on the Metal Hammer couch. Relax... Tell us **all** your fantasies, your darkest secrets (heh heh heh)... the most sordid onroad stories you can think of. That's what *GENE SIMMONS, TRACII GUNS, DAVE MUSTAINE, DANA STRUM* and other unsuspecting mighty metal moshers were invited to do. The results are pretty damned disgusting. In issue 14, psychiatrist Dr Williams says important things like "This woman doesn't need a psychiatrist, she needs an exorcist!", as he psycho-analyses the women our favourite metal musicians meet on the road, **and** begs the question: are our heroes really just little boys with penis fixations? Find out in our mind-blowing report *SHRINK TALES...*

And there's more. In Part II of our *GUNS N' ROSES* special, Duff and Slash tell it like it is: the **real** reason for the delay of the 'Use Your Illusion' albums, the price of fame and lack of privacy. Not to be missed!

Meanwhile our esteemed Ed, bouncing with vitality after a well-earned holiday in the Canaries (all right for some), pays a visit to *OZZY OSBOURNE*. The rest of us were at DONINGTON. Do we remember anything? Of course we do! Read our very own account of the greatest festival of them all in Metal 'ammer!

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METAL HAMMER Issue 14 On Sale September 23

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Rock Team Publishing and Productions Ltd.
134 King Street,
Hammersmith,
London W6
Tel: (081)-748 1200
Fax: (081)-748 1131

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Universa Medien Verlags GmbH
Ernst-Mehlich-Straße 6
D-4600 Dortmund 1
Distribution:
Co-Mag
Tavistock Road, West Drayton
Middlesex UB7 7 QE
German Office:
Rock Team Publishing and Production Ltd.
Ernst-Mehlich-Straße 6
D-4600 Dortmund 1
Tel: Germany (49) 2 31/52 85 15-19
Fax: Germany (49) 2 31/52 81 68
Telex: 2 31 468 metal
Printed in West Germany:
Erwin Jungfer GmbH & Co. KG
Am Schloßbahnhof
3420 Herzberg/Harz
West Germany

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